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\* For this and the thirteen following illustrations, the Institute is indebted to the kind liberality of the Rev. J. L. Petit.

† For these facsimiles the Institute is indebted to the kindness of the Rev. J. Leo Warner.

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\* This illustration has been kindly presented by Evelyn P. Shirley, Esq., M.P.

† These illustrations have been kindly contributed by Mr. W. Burges.

‡ The use of these wood-cuts, which originally were given in the *Archæologia Æliana*, has been liberally granted by the Society of Antiquaries of Newcastle.

§ A large proportion of the cost of the following illustrations, engraved from the drawings of Mr. E. W. Godwin, author of the memoir which they accompany, has been liberally defrayed by him.

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Vol. I. Sepulchral Brass of Sir John Giffard, to face p. 98; two Views  
of the Monument of John de Vere, Earl of Oxford, to face pp. 99, 100.

Three wood-cuts from Ten Years' Diggings in Grave-hills in the counties of  
Derby, Stafford, and York. By Thomas Bateman, F.S.A., pp. 413, 415.

## ADDITIONS AND CORRECTIONS.

Page 39, line 12, for "occupied," read "occupy."

Page 42, line 13, for "Bollirt," read "Bolleit." A notice of the Vau or longitudinal passage here described, was read at the Spring Meeting of the Royal Institution of Cornwall in 1861, by Mr. R. Edmonds, and will appear with their Annual Report. It is also given as an Appendix to the *Archæologia Cambrensis*, No. 29, Vol. viii. Third Series. Chysauster, as the name has been given by Mr. Blight in this Journal, is written "Chysoyster," in the Ordnance Map; but in Martyn's older Map of Cornwall, it is "Chyoyster," and the name is thus given by Mr. Edmonds.

Page 75. The following additions to the list of wooden effigies have been communicated. In the north transept, St. Mary's Overy, Southwark, there is a cross-legged effigy of oak, supposed to be the memorial of one of the Earls Warenne; it is figured by Gough, Sep. Mon. Add. to Pref. pt. iii., and described in Manning and Bray's *Hist. Surrey*, vol. iii., p. 578.—Door, Herefordshire: an effigy of oak in the south aisle, called Caducanus, Bishop of Bangor, who took the monastic habit at Dore Abbey, and died in 1225.—Weston, county Northampton, two cross-legged effigies of wood. The curious effigy at Much Marcle (noticed *infra*, p. 75) is supposed to be that of Helion, lord of the manor t. Edw. III. The costume is curious; a cap, surcoat buttoned in front down to the girdle, purse and dagger. It is said to have been brought from Castle Frome. Gough, Sep. Mon. vol. ii., introd. p. 110; Gent. Mag. vol. c. pt. ii. p. 589.

Page 76. A die of ivory, supposed to be Saxon, was found with an urn in the Old Kent Road, London, as recorded, *Journal Brit. Arch. Ass.* 1861, p. 334. It is not a perfect cube, measuring nine-sixteenths by seven-sixteenths of an inch. The sides are marked with concentric circles, as on the die here figured, the 1 opposite 6, 2 opposite 5, 3 opposite 4, so that in every throw the *venus*, or lucky chance, and the *cunicula*, or unlucky chance, together make seven.

Page 91. See some further observations on Flemish hand-bells, *infra*, p. 277.

Page 124. The following additions may be made to the list of copies of Coverdale's Bible. In the library of the Queen, Windsor Castle, a copy wanting the title and preliminary matter.—A copy in possession of Richard Prime, Esq., Walberton House, Arandel.

Page 174. Much curious information relating to Mediæval Embroidery may be found in the *Memoirs* by the Rev. C. H. Hartshorne in this Journal, vol. i. p. 318; vol. iv. p. 385.

Page 169. See a detailed account of the restoration of the lost seals of Grimsby, *Notes and Queries*, Second Series, vol. xi. p. 46.

Page 179. See also the memoir by Mr. E. Smirke on the inscribed stone at Fardel, read at the Spring Meeting of the Royal Institution of Cornwall, 1861, and published with their Annual Report, and also in *Archæologia Camb.* appended to No. xxviii.; Third Series, vol. viii.; a memoir by Mr. Pettigrew, *Journal Brit. Arch. Assoc.*, 1861, p. 293; and a memoir by the Rev. H. Longueville Jones, *Arch. Camb.* Third Series, vol. viii. p. 134.

Page 238, line 13, for "arch" read "aisle."

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## CORRECTIONS IN VOLUME XVII.

We are indebted to Mr. Frank Calvert for the notice of the following inaccuracies in his *Memoirs* on a Bronze Weight found at Abydos, and on the site of Colona, &c., in the last volume of this Journal:—

Page 109, *note*. Dr. Smith's observations in regard to the supposed site of Abydos, and the village *Aidos*, are incorrect. No village exists at the spot in question, where there is, however, a Turkish fort called Nagara Kaleksi.

Page 288, last line, for "Hidgia," read "Ilidgia."

Page 291, last line but one, for "Frankkein," read "Frankkein," and for "Erin-kein," read "Erinkieu."

Page 295, last line but one, for "Dunbrek sora," read "Dunbrek sou."

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T. WARWICK BROOKS,  
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APARTMENTS OF THE INSTITUTE, LONDON,  
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*March, 1861.*

## SPECIAL EXHIBITION, JUNE, 1862.

THE exhibition of Examples illustrative of the Arts of ENAMEL and NIELLO, announced for the Monthly Meeting of the Archæological Institute in June, will be open to members and their friends (by tickets, to be obtained at the office of the Institute) from Monday, June 2, to Saturday, June 14, inclusive, from eleven to four o'clock, daily.

The object of this Special Exhibition,—the only one which it is proposed to form during the present season,—is to place before the student and admirer of the Arts of the Middle Ages a more extended exemplification of the Mediæval Artistic processes selected for this occasion, than may have been previously attainable. The Committee of the Institute, anticipating the same friendly dispositions on the part of the members and of other persons, whose liberality in entrusting valuable objects they have often experienced, would renew the request for the like kind assistance in the purpose now contemplated. The generous encouragement of the exhibitions, during the last session in 1861, of works in Bronze, Textile productions and Embroideries, and of Treasures of Glyptic Art, gave the most gratifying assurance of the interest with which these exertions of the Archæological Institute have constantly been regarded.

In requesting aid from members and friends of the Society who take interest in the special subjects now proposed, it may be observed that the Collection will consist of examples illustrating the arts, not only in Europe during the Middle Ages, but in countries of the East, where specimens of enamel and probably of niello may be found, exemplifying every artistic process known in Europe. It is proposed to illustrate specially the varieties of the art of enamel hitherto very imperfectly known, during the so-called Celtic, and the Roman Periods. Of the last, a specimen in possession of the Duke of Northumberland, the "*Rudge Cup*," may be mentioned as unique; the enameled Roman vase, found in the Bartlow Hills, having unfortunately been destroyed. In comparison with the enamels produced at Limoges, in Germany and in Italy, from an early period, it will be highly interesting on the approaching occasion to display the results of similar processes of art from Eastern countries, where they have been practised with admirable skill to the present time. It is needless to point out the special interest of specimens of niello—relics of extreme rarity—from the earliest period to the times of Finiguerra and the origin of caligraphy. In the special collection formed at Kensington, under the direction of Mr. Robinson and a Committee of high attainments and taste in all departments of Mediæval Art, an assemblage of enamels of the highest class will be displayed; it is hoped, however, that in the series proposed to be formed by the Institute the History of a very interesting process of Ancient and Mediæval Art may be illustrated by an extensive series of instructive specimens, of minor importance, but characteristic of the period or the country to which they belong.

It is requested that all objects, which members or friends of the Institute may be disposed to contribute, should be forwarded to 26, Suffolk Street, Pall Mall, at their earliest convenience, accompanied by any particulars regarding discovery, &c., which will always be thankfully esteemed, and recorded in the *Archæological Journal*.



## ORDNANCE SURVEY OF THE DISTRICT AROUND LONDON.

AN important extension of the Great Ordnance Survey of the Metropolis and parishes adjacent, on a scale of 20 inches to a mile. The assistance of the Archæological Institute has been invited, by desire of Col. Sir Henry James, Director of the Survey, for the purpose of obtaining suggestions regarding any localities where ancient vestiges may be found within the parishes where the new survey is actually in progress. The parishes of Croydon, Battersea, and Hayes are now in course of publication; to be followed shortly by Little Ilford, in Essex, Bromley and Beckenham, in Kent. The Central Committee, cordially recognising the importance of such a Survey as a lasting record of archæological and historical evidence, which is rapidly becoming effaced through modern improvements, public works, and other causes, desire to invite the special attention of the members of the Institute to the object in which the co-operation of antiquaries has been sought in so gratifying a manner by Sir Henry James. The Committee will gladly receive any communication from those members who may be conversant with the ancient vestiges, camps, barrows, ancient roads, and the like, in any localities comprised within the Survey. A map showing the exact limits of the proposed extended survey has been deposited at the office of the Institute. They may be thus generally stated:—on the north, Tottenham and Barnet; south, Croydon, Beckenham, Bromley; east, Erith, Crayford, Bexley; west, Hayes, Heston, Hanworth, Isleworth, &c. Any person disposed to aid so desirable an object with local information is requested to communicate with the Secretaries of the Institute, or with Capt. Carey, Ordnance Survey Office, Spring Gardens, London.

# The Archaeological Journal.

MARCH, 1861.

## ON FOUNDATIONS OF EARLY BUILDINGS, RECENTLY DISCOVERED IN LICHFIELD CATHEDRAL.

By THE REV. ROBERT WILLIS, M.A., F.R.S., &c., &c.,  
Jacksonian Professor in the University of Cambridge.

LICHFIELD Cathedral, although small, has always been considered as one of the English primary examples of mediæval architecture, and did it but possess a good chronicled record, would be one of the most valuable for the history of the development of the styles. A new interest was given to it during the past year by the discovery of foundations of earlier structures within the choir, which, by the kindness of some members of the Chapter, I have had the opportunity of investigating. The object of the present paper is to describe these, and to show their bearing upon the early history of the building, as well as to sketch some hitherto unobserved points of the architectural history of the existing parts.

In the first place it will be best to give a description of the recent discoveries, which are all contained in the choir or eastern limb of the cross. This has eight pier arches on each side, and consequently seven piers and a half pier or respond, extending from the tower piers to the lady chapel, which in this cathedral is of equal height to the vault of the choir. I shall designate the piers in numerical order from west to east.

The cathedral, like many others, had long been found to be extremely cold and uncomfortable during the performance of the services, and this led to the unfortunate arrangements of Wyatt in 1795, now cleared away, which consisted in walling up the pier arches of the choir, and closing the

eastern tower arch with a glass screen, so as to convert the united choir and lady chapel into a long aisleless or apteral chapel, but without success. In 1856 it was resolved to introduce a warming apparatus, which, as a mechanical contrivance, proved perfectly successful. The choir was made thoroughly comfortable. But this apparatus necessitated the construction of a central flue, 4 feet 7 inches wide, beneath the pavement, opposite the fourth and fifth piers, and dividing into two branches between the third and fourth piers, so as to warm the choir.

In digging the trenches for the reception of these flues, various walls were encountered, which had to be cut through, but as at that time the daily services were continued without interruption, the pavement could only be removed and replaced as quickly and with as little disturbance as possible, and it was impossible to make researches to right and left so as to trace the connection or plan of these walls, although several notes were made of the portions observed, as will appear below.

The works of restoration and repair carried on during the last year, under the able direction of Mr. Scott, were of so extensive a nature as to require that the whole of the choir and transepts should be given up to the masons. The service was, therefore, as a preliminary step, removed to the nave, and the three arches which connect the latter with the transept were temporarily closed up.

The opportunity thus offered of a further examination of the walls observed in the choir in 1856, was not neglected. With the hearty concurrence of the Dean and Chapter, a systematic search was made, that has developed the original arrangement of the earlier choirs of the cathedral. As far as possible the walls uncovered were left open for the inspection of visitors, until the progress of the work made it necessary to cover them up. But many of the excavations were necessarily closed as soon as the measurements were taken or the observations made. Careful record was, however, kept of all that had been observed, especially by Dr. Rawson, who, with the assistance of Mr. Hamlet, has from the beginning undertaken a complete and carefully measured survey of the old foundations, the result of which he has most kindly placed at my disposal. Mr. Clark, the clerk of works, has also drawn a plan and taken measures; for the

communication of which and for various particulars relating to these foundations, I have to record my thanks.

By the kind invitation of the Rev. Canon Lonsdale, I visited the cathedral in August last, and occupied myself with as careful an examination of these remains as my short stay would permit, for the purpose of endeavouring to discover their relation to the architectural history of the building. The results I arrived at, I will now endeavour to place before my readers.

#### DESCRIPTION OF THE FOUNDATIONS.

The plan (fig. 3) shows the whole choir from the tower piers to the lady chapel, and the foundations are carefully laid down, partly from my own sketches and measurements, but principally from the data supplied to me by the kindness of Dr. Rawson, Mr. Hamlet, and Mr. Clark, since my visit. The different parts I have distinguished by peculiar hatchings to correspond with the views that I am about to explain of the connection of these walls. For this explanation, and for the sketch of the architectural history, I am solely responsible.

The earliest of the foundations (A, B, C,) belongs to an apsidal building, the inside of whose western wall coincides with the eastern extremities of the tower piers, with a slight difference of orientation.<sup>1</sup> This building extends eastward to the fifth severity of the choir; the outer boundary of its lateral walls seems to lie in contact with the line of the present bench table of the side aisles, and it terminates at the east in a large apse. The walls rest on the rock, which is about 7 feet below the pavement<sup>2</sup> of the side aisles, and rises at

<sup>1</sup> This is due to the different orientation of the transepts and the choir. The nave and transepts appear to be at right angles, but the choir inclines considerably northward. The apsidal building coincides in direction with the present choir. The tower piers are in the line of the transepts. The orientation has never been exactly measured. Dr. Plot first directed attention to it, stating that the cathedral declines no less than 27 degrees from the true points, but neglects the different orientation of its nave and choir. He has some curious theories on this matter in his *Natural History of Staffordshire*, p. 368.

<sup>2</sup> The levels of the different foundations and surfaces in the following description have all been measured from the present pavement of the side aisle of the choir, but as that is liable to be altered from time to time, it may be well to state that this pavement is one foot below the surface of the bench table which lines the walls of the north aisle. In 1780 the pavement of these aisles was five inches lower. This was nearly the level of the original pavement of the presbytery, for it was three inches above two open stone coffins on the south side, which had been covered by a slab in the pavement itself, as mentioned below.

present to within 11 inches of that level. The thickness of the western wall is 5 feet 6 inches, that of the lateral walls 5 feet 8½ inches, and of the apse 5 feet. The portion of apse which was visible at my visit was faced with rough masonry, in courses about 6 inches high, and appeared intended to receive a coat of plaster externally. The internal dimensions of this building are 52 feet 3 inches in width, and 70 feet 1½ inch in length. The radius of the apse, being of course one-half of the width of the building, is 26 feet 1½ inch. The width is too great to have sustained a roof without internal pillars. A few trials were made at my request in search of foundations for these, but the area has been so cut up by graves and flues and by the foundation of Wyatt's organ loft, which occupied the whole of the first severey of the choir, that no satisfactory result could be obtained.<sup>3</sup> The semicircular space of the apse especially has been destroyed by the branching flues and graves. This apsidal building was partly observed in 1856, when the chapter-clerk made a sketch of a part of the apse uncovered near the fourth north pier. Dr. Rawson and Mr. Hamlet also examined the south-east and south-west parts of the lateral wall in 1856, and in 1860 the middle of the west wall, the north wall in three places, and as much of the middle of the apse as the hot-air flues had spared. The only portion which remained uncovered at the time of my visit was the south-east part of the apse in connection with the building next to be described.

This was a square-ended apartment, or rather chapel (D, E, F, G.), which projected eastward from the centre of the apse, but with a slightly different orientation, as the plan shows. Its eastern extremity inclined about three degrees southward from the central line of the apsidal building. The chapel was 21 feet in internal width and 38 feet in internal length, measured along the central line.

Its walls are 3 feet 11 inches thick, and rise in plain rubble from the rock to a distance of 2 feet 6 inches from

<sup>3</sup> At York cathedral the Norman nave was in its central part only about one foot narrower than the present; yet the Norman side aisles were 9 or 10 feet narrower than at present, such was the difference of proportion (see my *Arch. History of York Cathedral*, pp. 9, 21).

It may be, therefore, that at Lichfield the Norman piers stood upon the same basement wall as the present ones. But the difference of magnitude in the two cathedrals would thus make the Lichfield side aisles only about 7 feet wide. Perhaps wooden piers were employed.

the pavement of the side aisles.<sup>4</sup> At this level, which seems to have coincided, or nearly so, with the original outside surface of the ground, they receive a base molding, the profile of which is shown in the margin. It is formed of two courses; the lower is 6 inches thick, and the upper 10 inches. The entire profile is of the kind employed at the latter half of the twelfth century and beginning of the thirteenth, as at Kirkstall (1159), Byland (1177), Fountains (1209), and many others, and is very well wrought. The lower chamfer in the above-quoted examples is flat, and not hollowed as at Lichfield. The latter, however, occurs at Boxgrove in the plinth of the piers, and often in Norman pier arches.



Fig. 4.

One specimen only of the upper stone of the base was found, namely, near the seventh north pier, and close to the west side of the buttress at the north-east corner of the chapel, at *e* in the plan. This stone was, however, fixed in its place, and was manifestly in its original position. The lower course of the base was found undisturbed along the uncovered part of the south wall between the fourth and fifth pier. The wall remained entire to the height of the upper surface of this lower base course, retaining its inner ashlar course, and the intermediate rubble, to the same level. This chamfered course was also found on the north side, under and beyond the specimen of the upper course above-mentioned, and retained the mitre of the molding which had returned about the buttress.<sup>5</sup> At the junction of the west end of the south wall with the apse (at *g*), a half buttress was found, with the chamfered molding mitred round it. The walls of the chapel simply abutted against those of the apse, without bond. It is probable that there were three buttresses and a

<sup>4</sup> This is also the level of the floor of the sacristy and its adjoining room.

<sup>5</sup> The surface of these moldings was remarkably fresh, and showed no signs of having been long exposed to the weather, although manifestly external

moldings. The style of the buildings show, however, that the Early English choir must have been undertaken at no distant period from the building of their rectangular chapel, which, if ever finished, must have had but a short existence.

half on each side of the chapel, but the walls could not be uncovered at the points where they must have stood.<sup>6</sup> These walls were, however, exposed in three several places, namely, the south wall from its junction with the apse to the middle of the next (or fifth pier), the north wall, seen in 1856, at the west side of the north fifth pier, and lastly, the entire east wall with its northern return up to the sixth pier, showing the north buttress, and a small portion of the south internal angle. The examination of the intermediate portion of the lateral walls between the fifth and sixth piers, north and south, was rendered impossible by the presence of a part of the steps and pavement of the altar, which could not be taken up. In 1856, however, it appears that the outer edges of these parts of the walls had been seen by the masons, but not especially examined. The parts measured as above described were amply sufficient to determine the dimensions and orientation of the whole, which have been carefully ascertained under the direction of Dr. Rawson.

It must be mentioned that the foundation of the lower part of the chapel walls at their junction with the great apse, is extended inwards to a total thickness of 6 feet 2 inches. This additional part is carried up to the level of the bottom of the lower molded base course, and forms a kind of step within the chapel, which must have been below the pavement. At the time of my visit it was completely exposed on the south side, from the apse to the centre of the fifth pillar, and it had been traced eight or nine inches further east, as Mr. Clark informed me, by pushing a rod under the pavement, but the new concrete foundation prevented further researches between the fifth and sixth piers as above stated. It has also been seen on the north side, as Dr. Rawson states to me. At the east end, however, between the sixth and seventh piers, both on the north and south sides, there was no such appendage, the foundation beneath the molded base courses being of the same thickness as the base itself, namely, 3 feet 11 inches. No traces of the existence of a crypt were found.

Immediately eastward of the east wall of this chapel, a wall (N), 6 feet 8 inches in thickness, greater and higher than any of those previously described, extends com-

<sup>6</sup> The eastern buttresses, which probably projected near the angles, must have been cut away by the transverse wall described below.

pletely across the choir, or rather presbytery, from one side aisle wall to the other, passing under the seventh or last piers of the presbytery.<sup>7</sup> Its upper surface is about 6 inches below the side aisle pavement, and therefore immediately below the old pavement level. The orientation of this wall differs from that of the chapel, and from that of the present presbytery, its direction lying between the two, but nearer to that of the latter.<sup>8</sup> Also the two piers do not stand symmetrically upon this wall. The north pier has its centre farther by about 21 inches from the eastern margin, than from the western margin of the wall, and the south pier similarly by only about 10 inches.

Another transverse wall (J,J.) was laid open, which extended from the sixth north pier to the opposite south pier. Its upper surface was at the same level as the last, about 6 inches below the side aisle pavement, and consequently 17 inches above the walls of the chapel, which had been manifestly taken down to their present height before this transverse wall was constructed. It was found to extend quite up to the present piers, both north and south, embracing them as shown in the plan, and was thought to pass under them. But it proved impossible to ascertain whether this wall had extended beyond the piers into the side aisles; for upon taking up the pavement for that purpose, it was found that burial vaults had been constructed on both sides in such positions as must have completely obliterated these walls had they ever existed.

<sup>7</sup> The abutment of this wall against the aisles north and south having been kindly examined at my request by Dr. Rawson and Mr. Clark, it appears that there are no traces of the return of the great wall westward either north or south; neither did it run out into the churchyard. But it was found, that on the south side, the side aisle wall has a broad footing projecting inwards 2 ft. 3 in. from the bench table, and extending from the Norman apse to the cross wall in question, but not passing beyond it on the east side. The inner footing of the most eastern compartment of the side aisle being only 6 inches in advance of the bench table. On the north the footing was 2 feet in advance, and followed the irregular line of the bench table and side aisle wall, but was not examined on the east side of the great cross wall. All these particulars are inserted in Plan No. 3.

<sup>8</sup> If three lines, respectively parallel to the three above-mentioned east walls, be drawn from one point of the north side aisle wall to meet the opposite side aisle wall, they will intersect that wall in three separate points. The point corresponding to the direction of the east wall of the old chapel will be the most westerly; the next will belong to that of the transverse foundation wall; and the third to that of the existing east end of the presbytery. It results from the accurate measurements of Dr. Rawson and Mr. Hamlet, that the distance of the second point from the first will be about 1 ft. 10 in., and of the third from the second 10 in. The distance of the side aisle walls is 64 ft. 3 in. Thus the angles can be obtained, but as the exact orientation of the present building is not yet correctly determined, those of the foundations cannot yet be stated.



In the centre of this transverse wall is a circular foundation or platform (κ), 6 feet in diameter, nearly at, or very slightly above, the level of the wall. This platform is formed of an outer ring of wrought ashlar stones, about 9 inches wide on the bed, and the centre filled in with rubble. The transverse wall had been built up to it subsequently to its formation. The eastern side of the transverse wall was increased in breadth against this circle, so as to embrace it in the manner shown in the plan; but on the western side it was irregularly brought up to it, leaving part of the west side of the circle free. At 1 foot 10 inches below the side aisle pavement level, the surface of a cubical block of stone was uncovered, which turned out to be the bowl of an ancient font, inverted and sunk in contact with the circular pier, but not placed in the midline of the building. This font was of the simplest form, a block 4 feet 6 inches square and 2 feet thick, with a hemispherical cavity, 3 feet 3 inches in diameter. It had a small square rebate sunk round the margin of the cavity to receive a cover. It was made of ordinary sandstone of rather fine grit, and had been coloured a strong red, and cracked throughout by means of intense heat. The remains of this basin were examined in September, 1856, and I did not see it. Whether this was so placed as part of the old materials to complete the foundations, or as a relic to be preserved, I know not. Its position was exactly under the high altar of the present presbytery.

Another circular foundation (μ) was discovered, to the west of the one last described, and between the two neighbouring piers, namely the north and south fifth. It was 8 feet in diameter, or 2 feet greater than the last. It stood midway between the piers,<sup>9</sup> and exactly on the line joining their centres. It appears to have been similar to the last in construction and level, but was discovered piecemeal. In 1856 it was first observed by the fact of the central flue, 4 feet 7 inches in diameter, being carried directly through the middle of it, by which it was nearly all destroyed. Part of it on the west had been previously cut away, and a small segment left on the north side was seen in 1860.

Beneath the fifth south pier a large sub-pier or footstall (q) was uncovered, the form of which is shown in the plan. This structure, the upper surface of which was within 6

<sup>9</sup> Its outer edge was 9 ft. from the north pier, and 8 ft. 10 in. from the south pier.

inches of the side aisle pavement, rested partly on the wall of the old chapel, 17 inches below, and partly on a square block of rough stone work (R) built against that wall on the outside and carried up to the same level to supply the necessary extension of support. From this level surface the sub-pier was built in two courses of ashlar masonry from 8 to 9 inches thick with a rubble heart in the centre, as shown in the plan, which was carefully drawn and measured by myself. The outline of its plan was composed of a semicircle 6 feet in diameter which faced the west, and was separated by a rectangular portion from another semicircular portion facing the north, and apparently about 7 feet in diameter. The greater part of its surface was unfortunately hopelessly concealed under the concrete foundation of the new altar steps, and therefore its outline is in those places indicated by dotted lines supplied by conjecture. The south part, uncovered at my request, presents a straight outline with a small semicircular projection southward, and a right angle followed by another projection eastward, of which the northern half is hidden by the steps. The lateral surfaces of this pier are roughly wrought to a vertical form corresponding with the plan, and a part of the upper course has been cut away on the western side, as shown by the dotted lines, to receive the foot of a stone coffin, the head of which was sunk into the subplinth of the next pier to the west. This coffin remains *in situ*, but empty. It has no lid, that having been of course originally supplied by a slab forming part of the old pavement. The upper edge of the coffin was fixed 3 inches below the level of the pavement of 1780. Another stone coffin was similarly placed about a foot to the south of the last. As the covering slabs of these coffins must have been about 3 inches in thickness, it follows that the original pavement of the presbytery was nearly the same as that of 1780.

The next pier to the west of this, being the fourth in order, rested principally on the ancient apse, which as before stated, had been allowed to remain within 11 inches of the side aisle pavement. Beneath this pier was found a footstall (s) of the same character and surface level as that of the pier last described, but only 5 inches thick, on account of the greater height of the apse wall upon which it rested, and also of much smaller dimensions. Its general plan is

that of a square with curved segments projecting from the four cardinal points.

The third pier was found so encumbered with scaffolds and materials as to make examination impossible, but the second pier proved to be supported on a footstall (T) of a circular plan, and of the same level and thickness as the fourth. On digging in front of this pier in search of the foundations of the pillars of the earlier church, we found that the present piers stand, as might be expected, upon a continuous wall. The inner face of this is distant only two feet nine inches from the centre of the pier, although the semi-diameter of the footstall is 4 feet 6 inches; but the wall swells out under the footstall in a curved form so as to support the projecting portion of the latter. In front of this was a rough portion of rubble work (U) 18 inches in advance of the footstall, and 8 inches below it, which might possibly have been a remnant of the foundation of an earlier pier.

On the north side we made trials in front of the first and second piers, and found a similar foundation wall with swelling projections under the piers; but the abundance of sepulchral vaults and receptacles, together with the flues, made any minute research hopeless.

#### RELATION OF THE FOUNDATIONS TO THE ARCHITECTURAL HISTORY OF THE CATHEDRAL.

Having now described the foundations newly discovered, we will consider their meaning and their bearing upon the architectural history of the cathedral. To understand this it is necessary to explain the styles of the existing portions of the building.

In the plan, fig. 1, the different ages of the parts are indicated by peculiar hatchings. In fig. 2, I have drawn the original termination of the Early English choir as it appears to me to be revealed by the foundations. The cruciform plan of the cathedral is extremely simple. The nave and choir have the same number of pier arches, namely eight. The east wall of the transepts, if the central arch be considered as a double arch space, has also eight arch spaces. Thus the transverse arm of the cross is of the same length as the eastern and western arms respectively. This was not the case, however, when the earlier parts of the church

were built, for as the southern half of the plan shows, the eastern limb of the cross was much shorter, consisting of five pier arches only in length. The total width of the nave is also about equal to half its length.

The architectural style of the three western severeys of the choir is Early English, and the sacristy attached to the south is of the same era of building. The south transept is a later specimen of Early English. The north transept still later Early English, approaching Decorated; the vestibule of the chapter house and the chapter house itself all belong to the same work as this north transept. The vestibule was not contemplated when the choir was built, for its walls abut against those of the choir with a straight joint, and the arch of entrance in the side aisle is a manifest intrusion into the space once occupied by a window. Also, it is plain that when the choir was built, eastern side aisles to the transepts were not intended, for the side walls of the choir are continued to the transepts, as the plan shows, and had windows in the part looking into the present transept aisles. Probably when the choir was built Norman transepts were standing and had each an apsidal chapel looking east in the usual manner.

The buildings above mentioned, although showing differences of detail and of construction which prove them to have been erected at considerable intervals, and under different architects, do yet follow the same general design, and were they but dated, would greatly elucidate the chronology of the Early English style. They have suffered changes in windows, &c., but their original design can be made out.

The nave, however, which is the next in order of time, is on a different scheme, and in style is complete Decorated with geometrical tracery.<sup>1</sup> It has a triforium of open tracery like that of Westminster Abbey. The choir and transepts have no triforium.<sup>2</sup> The clerestory of the nave has trian-

<sup>1</sup> The compartments of the nave (*vide* Britton's pl. ix.) are remarkable for having the spandrel of the pier arches occupied by a large circle with five cusps, across the middle of which the vault shafts pass. The recent restorations have shown that the same kind of ornament existed in the spandrels of the presbytery, and they have been restored accordingly.

<sup>2</sup> The entire height of the severey is

divided into two nearly equal parts, of which the lower is given to the pier arches, the upper to the clerestory. The window sills of the latter are high, and there is a passage in front of them immediately above the tablement or string-course, over the pier arches. This passage, the veritable triforium, pierces the great piers of masonry which sustain the vault. The high sills receive the sloping roof of the side aisles, and have three

gular windows like those which light the outer walls of the triforium of Westminster and the clerestory of the north transept of Hereford. The west front and towers were erected subsequently to the body, as the masonry proves, and as indicated by the shading of the plan, Fig. 1.

The state of the eastern arm of the cross was sufficient to show, before the discovery of the foundations, that the original eastern termination of the choir, whatever its plan or extent might have been, had been removed to make way for the beautiful presbytery which now remains, and extends eastward with its vault at the same elevation as that of the choir. The lady chapel is carried still farther in prolongation of the same, but without aisles, and terminates in a polygonal apse; an arrangement unique in England, and in this instance of singular beauty in detail. The style is Decorated in advance of the nave, having in the windows of the lady chapel, which was plainly the first part built,<sup>3</sup> more elaborate geometrical tracery than in those of the nave; in the presbytery, the tracery has flowing characteristics.<sup>4</sup> It was stated at the beginning that the three western severys of the choir with their side aisles are of Early English, the oldest specimens of that style in this

plain low open arches in each severy to air the roof. In the original condition of the Early English building, the clerestory windows were lancets, three in each compartment, and in front of them was a triple arcade, formed of lofty slender shafts, resting on the front of the passage, and sustaining richly-molded arches above; but the sill wall behind was perfectly plain. Subsequently, in the fifteenth century, the two intermediate shafts were removed, leaving only the lateral ones; and the three arches above were thrown into one large arch, the outer half of each lateral arch still remaining with its Early English moldings to tell the tale of its first arrangement. These lateral parts now serve as the haunches of the single Perpendicular arch, the crown of which is made up of new pieces. This forms the escotcheon arch of a great Perpendicular window of five lights, which replaces the three lancets of the original. The monials of this window are continued downward in front of the Early English sill wall, cemented on its face, as at Gloucester and elsewhere, and crossing and half obliterating the low arches that still open to the roof.

The above-mentioned lofty shafts of the early clerestory were carried on corbels, of which the lateral ones remain; and I observed that traces of the two middle ones in each compartment can still be seen here and there, where the repairs of the passage have spared them. On the exterior of the clerestory, the masonry shows also the traces of the Early English triplets, and similar marks of the original arrangements may be seen on the outside of the north transept walls. But as they cannot well be explained without drawings, I will dismiss their description for the present, as I am not attempting in this place to write a complete architectural history of the cathedral.

<sup>3</sup> The south side aisle wall of the eastern compartment of the presbytery (at Y) differs from that of the other compartments to the west of it, in that its thickness below the window on the outside is 15 in. greater than that of the latter. This and other characters show that the eastern severy of the presbytery was built before the rest, and in connexion with the lady chapel.

<sup>4</sup> Only two of the original clerestory windows remain. The rest are perverted to Perpendicular.

building. The clerestory, however, above these Early English pier arches is of Decorated work corresponding with the new presbytery, and the fronts of the Early English arches have even been altered into the same style. It follows therefore that the original termination of the choir was pulled down, leaving its three western severys standing, and that when the new building of the presbytery had been brought up to its junction with the old choir the clerestory of the latter was destroyed and rebuilt as at present in the same style as the new presbytery. But the three original pier arches on each side, together with their side aisles and vaults, were retained, and remain to this day. The front half of their pier arches, however, was removed, and moldings given to them corresponding to those of the new presbytery. Their piers also were slightly altered, although partially concealed by the choir stalls. By these arrangements the aspect of the whole interior of the choir and presbytery was made uniform, and the whole clerestory externally is also uniform.

The portion of the old side aisles that were allowed to remain are covered on the south by the sacristy, which is a substantial building of the same age in two stories, and on the north by the chapter-house and vestibule.<sup>5</sup>

But it is worth remarking that the rebuilt clerestory of the western part of the choir betrays by the lighter colour of its stone that it was a work subsequent to the eastern part, as already shown.

We must now endeavour to ascertain from the foundations the extent and arrangement of the original eastern termination of the Early English choir, which was taken down as above stated. The first two western piers of the choir are still Early English. The third piers stand on the line of demarcation between the part retained and the part rebuilt, and consequently carry an Early English arch to the west and a Decorated arch to the east. These two piers have had their eastern halves rebuilt on the Decorated pattern of the remainder of the presbytery. In the side aisles the transverse rib of the last Early English vault still rests upon its Early English pier and respond. Proceeding east-

<sup>5</sup> The only specimen of the exterior of the old side aisle remaining is the second severy on the north side between the

vestibule of the chapter house and the transept aisle.

ward we find the fourth and following piers on both sides complete Decorated. But it happens that the fourth south pier still retains beneath its plinth a portion of the plinth of an Early English pier *in situ*. It is only the lowest course of the plinth, eight inches in thickness, but is sufficient to show that the Early English work extended thus far at least.<sup>6</sup> This fragment passes beneath the base of the Decorated pier, but is greater than half the pier, so as to prove that it is not the base of a respond, and therefore that another Early English pier arch rested upon it to the east as well as to the west.

Now the centre of this fourth pier stands seven inches more to the east than that of the Early English base; the latter being at the same distance from the third pier as the other westward piers are from each other. Beneath the fourth pier is a footstall—as already described—and the Early English base coincides with the centre of it, but the Decorated base does not. It thus appears that the footstall belongs to the Early English and not to the Decorated piers; and this is more strongly shown by the succeeding footstall (of the fifth south pier) upon which the Decorated pier stands still more eccentrically.

It must be concluded that these footstalls, together with the two circular ones opposite to the fifth and sixth piers (similar in form to that of the second south pier), belong to one and the same building, and that the transverse eastern wall under the seventh piers is its eastern termination. This must have been the original end of the Early English choir.

The peculiar form of the large footstall (q) of the fifth south pier shows that the pier above was a square mass, with a respond on its western face to receive the last lateral pier arch,<sup>7</sup> and another on its northern face for a transverse pier arch,<sup>8</sup> which plainly sprang from the intermediate large

<sup>6</sup> The fragment was probably covered by some part of the enclosing wall of the choir or sepulchral monument, which made it unnecessary to remove it.

<sup>7</sup> It is evident, from the plan of this footstall, that the lateral pier arch next to it on each side was of considerably less span than the others. This peculiarity is copied in the presbytery, the eastern pier arches on each side being of less span than the others.

<sup>8</sup> The great size and peculiar form of these footstalls, which appear earlier than the Early English work of the choir,

might lead us to suppose that when the Norman choir was pulled down for the purpose of erecting a wider and more extensive one, the style of the latter, as then designed, was earlier, and that after the foundations and footstalls had been made, a pause in the work, and a change in architectural fashion, led to the adoption of the lighter Early English piers and style in which the superstructure was carried up. Early English piers, however, are often based upon large spreading plinths or footstalls of a simple outline, and so broad as to serve as a

circular footstall (M). A similar arch must have extended from (M) to the fifth north pier. Manifestly the gable of a square-ended choir stood here, and was supported on these two pier arches, as at Romsey, in Hampshire, the cathedrals of Hereford, Winchester and Glasgow, and St. Saviour's, Southwark. Eastward of this gable, the side aisles were manifestly continued across in the manner of the churches just quoted; the smaller diameter (six feet) of the circular footstall between the sixth piers showing that it was intended for a smaller pier or shaft than that of the gable, and therefore adapted to the vault of a subordinate building. The eastern aisles in all churches of this plan, whether with one, two, or three pier arches in the eastern gable, were commonly doubled, or even tripled, for the purpose of providing chapels. In the present case four chapels were, of course, placed in the most easterly of these aisles, and had their altars against the eastern wall (N), while the aisle next to the eastern gable of the choir formed, in conjunction with the side aisles, a procession path, giving access to these chapels. Small side aisle piers, similar to that on the circular foundation, must have stood on the sites of the present north and south sixth piers, but their footstalls appear to have been destroyed when the Decorated piers were built, being too small to sustain them.<sup>9</sup>

bench table or seat. In the nave of Salisbury, the plinth is continued along the entire range of the piers, excepting only at the severely opposite the lateral doors, where it breaks octagonally round the piers. Wells, the earlier Yorkshire abbeys, and even Westminster and Exeter, contain examples. The rough condition of the present upper surface of the footstalls at Lichfield indicates that the upper or covering course of masonry has been removed, probably when the Decorated alterations were made, and the general level of the pavement raised to their upper surface. In the Early English choir, the first pavement probably rested immediately upon the top of the earlier foundations of the apse, &c., which would naturally be taken down to such a level as to support it. The great footstalls would thus have risen above the pavement. Their present surface is immediately below the old pavement of 1780, and that of the apse wall is 6 inches lower.

<sup>9</sup> When the gable of a church has two pier arches, with aisles and chapels behind, there will be necessarily no central chapel, unless its altar be placed against the central respond of the eastern wall, which is scarcely probable. Of the examples quoted above, Glasgow cathedral is exactly the same in the arrangement of the eastern aisles as the old choir of Lichfield. St. Saviour's, Southwark, has three transverse aisles instead of two, but is also in other respects the same. The pier arches of its gable are now closed up by the high reredos. At Hereford, these transverse aisles are extended like a low transept, so as to furnish six compartments, of which the two central are laid together and elongated eastward into a large Lady chapel. But these eastern aisles have been subjected to considerable alterations and additions since their first erection.

At Romsey, the transverse aisle is single, and its outer compartments are apsidal chapels. Its two central ones



From the explanation given above of the original termination of the Early English choir, it follows that the high altar of that building must have stood a little to the west of the fifth piers.

The transverse wall (J, J) which extends from the north to the south sixth piers, and embraces the small circular foundation, is immediately beneath the site of the high stone reredos of the Decorated or existing presbytery, and was manifestly built for the purpose of a foundation to it.<sup>1</sup> Many Norman fragments of capitals, shafts, &c., were worked up in this wall. Some of them have been taken up in the course of the present works, and carefully preserved. They probably formed part of the decoration of the Norman chapel, and being found in digging the trench for the basement wall of the reredos, were worked up into it, as well as the old font, which was deposited immediately beneath the high altar of the presbytery. The wide apsidal building I suppose to have been the choir, or rather presbytery,<sup>2</sup> of a Norman church, having pier arches and aisles continued round the apse as a procession path, for its width forbids the possibility of roofing it without piers. The wall has no architectural detail by which to fix its date. The rectangular chapel is plainly subsequent, and its plinth molding places it in the second half of the twelfth or beginning of the thirteenth centuries. There is no trace of any doorway or arch of communication from the apse to the chapel, but that arises

appear to have led, as at Hereford, into a single eastern chapel, of subsequent addition. Finally, at Winchester, the two pier arches of the eastern gable belong to a building in the Decorated style, erected long subsequent to the Early English eastern aisles, which were built by De Lucy in continuation of the Norman church. I have described this construction at length in the *Architectural History of Winchester Cathedral*, published in the *Transactions of the Meeting of the Institute at Winchester*, in 1845.

<sup>1</sup> This reredos was miserably defaced by the rebels in 1643, but was not removed, so that its site is perfectly well known. Bishop Hacket, in restoring the cathedral after the restoration of King Charles, set up "a rich altar piece of Grecian architecture" in front of it. But when, in 1795, Wyatt was com-

missioned to lay open the Lady chapel to the presbytery, so as to provide for the accommodation of a large congregation, the destruction of the reredos became inevitable. The mutilated remains of the old structure were found behind the Grecian screen, and when taken down, Wyatt patched up the fragments, and appropriated part to his new altar piece, and part to the organ screen, as Shaw and Britton have recorded. (Shaw's *Staffordshire*, p. 260; and Britton's *Lichfield*, p. 32.) Browne Willis's plan shows the position of the screen, which was the boundary between the cathedral choir and the "Lady choir" beyond.

<sup>2</sup> In the Norman Church, and probably in the Early English one, the choir stalls proper, would, in accordance with all precedent, have been placed either under the tower or partly even in the nave.

from the walls having been cut down to a level below the original pavement.

The increased thickness (H, I) of the inner lateral foundations of the chapel walls at their junction with the apse may possibly have belonged to the foundation of a narrower eastern chapel, coeval with the apsidal building, and removed to make way for the larger chapel, as it is not probable that a circular procession path would have been formed without one chapel at least in its circuit.<sup>3</sup> It is even possible that two lateral radiating chapels may have existed, for their foundations would, from their oblique directions, have intersected the ground so awkwardly as to have compelled their destruction, by the excavation of graves and the formation of the foundation of the remaining buildings.

The various walls shown in the plan are at different levels below the pavement, as already stated. These may be accounted for by the circumstances under which the several buildings to which they belonged were removed. Thus the apsidal building was taken down to a level immediately beneath that of the tile pavement of the Early English choir, about ten inches below the present side aisle floor.

The chapel to the east of it was taken down one foot lower than the apse, because the removal of the sloping upper course of its basement molding uncovered the broader surface of the lower basement course, which was to be partly employed as the supporting wall for the Early English corner piers of the eastern gable, and for the piers of the eastern aisles.

The footstalls of the Early English piers rose above their pavement; but when the Decorated presbytery was built, the level of its pavement, the same as of the pavement of 1786, was raised so as to rest upon and conceal these footstalls; and accordingly the eastern wall (N) of the presbytery was allowed to remain six inches higher than that of the apse, and the foundation (J, J) of the reredos was made of a corresponding altitude and level with the top of the circular footstall (K) which it surrounds. The present pavement of the side aisles is five inches higher than the old level of the Decorated.

We have no history to guide us in forming opinions save

<sup>3</sup> The swell of the transverse foundation of the reredos, between the sixth

piers, has been conjectured to indicate the apse of this narrower building.

the most meagre indications. The last Saxon church was built or dedicated by Bishop Hedda, A.D. 700, and it is not probable that any of these old walls belong to his work. Bishop Robert de Lymesey, in 1088, is said to have employed 500 mares of silver, which he stripped from a beam of the rich church of Coventry, in great buildings at Lichfield, and Roger de Clinton (1128-48) is said to have exalted the church as well in building as in honour, from which ambiguous phrase he is supposed to have built the Norman cathedral. Two royal licences to dig Hopwas stone for the "new fabric of the church of Lichfield," in 1235 and 1238, serve to show that some work was going on in the Early English period, but give no assistance for fixing the respective dates of the evidently Early English choir and transepts. The choir, however, is so early in its details that it must have been commenced near the beginning of the century.

In 1243, King Henry III. issued a commission to Walter Grey, Archbishop of York, to expedite the works at St. George's Chapel, Windsor, in which he orders a lofty wooden roof, *like the roof of the new work at Lichfield*, to appear like stone work with good ceiling (*celatura*?) and painting (Claus. 27 Hen. III. ap. Lysons Brit. Berks. p. 423).

The transepts of Lichfield have now stone vaults considerably later than the walls, and therefore may have had a wooden vault at first. The date would suit the transepts better than the choir, and it may be remarked that the early abacus of the vault shaft (at least in the south transept) is surmounted by a second abacus in the Perpendicular style, which shows the later construction of the springing stones of the present stone vault.

The upper story of the sacristy, which belongs to the period of the choir, seems to have had a wooden-ribbed vault in imitation of stone, for the springing stones of ribs are wanting. The vault, whatever it was, has disappeared.

No historical document exists that can apply to the building of the nave, but Bishop Walter de Langton (1296—1321) is distinctly recorded as having commenced the Lady chapel, and left money to complete it after his death; and also to have made the great "feretrum" or shrine of St. Chad, at an expense of two thousand pounds. He was

buried in the Lady chapel; but his successor, Roger des Norburgh (1322—1359) removed him to a magnificent sepulchre at the south horn of the high altar, namely, between the fifth and sixth piers, on the spot afterwards occupied by the tomb of Bishop Hacket. This removal shows that the presbytery was completed in the time of Bishop Norburgh.

We are thus, at least, supplied with the period at which the works were going on, by which the low aisles and chapels that terminated the Early English choir were replaced by the lofty structure that now exists, commenced by Langton, at its east end. The making of the shrine of St. Chad by the builder of the Lady chapel seems to supply the motive for the new building, for this shrine is recorded to have stood in the Lady choir behind the high altar. The Lady chapel was therefore built, and the shrine provided, that St. Chad might be elevated in the manner of St. Edward the Confessor, St. Thomas à'Becket, St. Cuthbert, St. Alban, St. Etheldreda, and other great saints. St. Chad and the Virgin, the joint patrons of the cathedral, were thus associated under the same roof, and, in accordance with the usual practice, as shown in the examples quoted above,<sup>4</sup> St. Chad's shrine must have been placed beyond the high altar on a lofty pedestal, with a small altar dedicated to him fixed against the west end of it. Now the high altar was placed against the reredos, which is known to have extended between the north and south sixth piers; and in Brown Willis' plan, the term *Lady choir* is applied to the whole space from the reredos to the end of the Lady chapel, and the entrance to it was by doors in lateral screens, fixed across the side aisles in continuation of the reredos. A sufficient

<sup>4</sup> These arrangements are described in "The Rites of Durham," 1593, p. 3, published by the Surtees Society, 1842; in the various histories of Canterbury cathedral, especially in my Architectural History of it, p. 100, in which the altar of the west end is described; and in the description of the other churches named. The shrine and pedestal of Edward the Confessor at Westminster still exist. The pedestal of St. Cantilupe's shrine is still preserved at Hereford cathedral, but stands now in the north transept, and the pedestal of St. Chad's shrine is evidently meant in the passage of Stuke-

ley's notes, in which he says that "in St. Peter's chapel . . . is the noted St. Chad's tomb, though defaced, removed from the Lady choir to be put here since the Reformation" (*vide* Shaw, 252). Stukeley also mentions that "over across the middle of the Lady choir was a rood-loft, finely carved and gilded, and St. Chad's shrine, but destroyed in time of war." This roodloft may have served to separate the Lady chapel proper from the western part in which St. Chad's feretrum stood, and which would have been called St. Chad's *feretory*.

space would be left between the reredos and the altar of St. Chad, for the performance of mass and the passage of the processions. This altar must therefore have stood midway between the north and south seventh piers, and the *feretrum*, or shrine, on its pedestal in contact with the altar, extended eastward into the space opposite the two last and easternmost narrow pier arches which terminate the range.

The eastern compartment of the side aisle, on each side of St. Chad, was, of course, appropriated to the purpose of a chapel, but the dedication of their altars is forgotten.

The gradual progress of Lichfield Cathedral from the original Norman church to its present structure as thus developed, proceeds with singular parallelism to that of York.

The Norman cathedral of York was built about 1080, and that of Lichfield at an uncertain date. Between 1154—1181 Archbishop Roger substituted for the original chancel at York, a long, square-ended choir, with the aisle carried behind the end. At Lichfield during the same period the large chapel was built at the end of the Norman apse; and about the beginning of the thirteenth century the whole Norman eastern termination was, as at York, replaced by a long, square-ended choir with the low aisles behind.

Next, at York the Norman transepts were rebuilt in Early English; the south transept, 1230—1241; followed by the north transept, 1241—1260.

Also at Lichfield the Norman transepts were rebuilt in Early English, beginning with the south and ending with the north. The Early English work of this cathedral is shown by the licences to dig stone to have been in progress in 1235 and 1238.

York nave and Lichfield were next rebuilt in Early Decorated, the first in 1291—1324.

Lastly, at Lichfield the elongation of the eastern part was begun at the extreme east beyond the existing choir by the Lady chapel in late Decorated under Bishop Langton 1296—1321, and followed by taking down the choir, and continuing the same work on its site westward. The works at York followed in the same order, but forty or fifty years later, by first erecting the presbytery outside the existing choir, and then taking down the latter and continuing the work of the presbytery to form the new choir. The plans

of the two cathedrals rival each other in the simplicity of their proportions.

After the completion of Lichfield Cathedral, various changes were made in succeeding centuries, principally affecting the tracery of the windows and the interior of the transepts. Perpendicular tracery was substituted for the original in many parts as well in the transepts as in the clerestory of the choir and in the Lady chapel. Some of these changes are due to the general repair in 1661, under Bishop Hacket, after the Restoration, when the church had been reduced to an incredibly ruinous and battered condition, as well from the siege as from the subsequent brutal destructiveness of the Puritans. But many of these changes are manifestly earlier, perhaps effected under Bishops Heyworth or Blythe in 1420 and 1503. The engravings of Hollar presented by Ashmole to Fuller's Church History enable us to point out some of these, as the book was published in 1655, and therefore must represent the cathedral as it stood before the repairs of Bishop Hacket, who came to the see in 1661, were commenced. Allowance being made for bad drawing, it is evident that these views represent the large perpendicular windows that now occupy the clerestory and gable of the south transept. The north transept is hidden, but its perpendicular work is of such a character that it must also have been prior to the Rebellion. On the other hand, the windows of the Lady chapel must have been all like the present eastern ones when those drawings were made; and consequently I infer that the perpendicular tracery which occupies some of these windows, was inserted after the siege, as well as the perpendicular tracery which now fills the greater part of the clerestory windows of the choir. One of the alterations in the church consisted in substituting a low pitched leaden roof for the original sloped roof of the side aisles of the nave. This new roof was so arranged as to meet the shafts of the triforium at about a third of their height, leaving the upper part of the triforial openings with their tracery exposed from without. These openings were glazed, and thus converted into windows. This singular contrivance, which Hollar's engraving shows to have existed before the Rebellion, is now removed, and the original pitch of the roof restored, perhaps by Wyatt. The glass grooves may still be seen in the shafts of the triforium as well as

traces of the attachment of the framing to the walls of the interior of the triforium gallery, which show indeed that this low roof had been twice constructed, and at two different pitches, so that the changes must have been of some antiquity. Hollar's drawing also gives the tracery of the great west window, which is totally different from the present one represented in Britton's view, of which Dr. Plot says, in 1686, that the "*Tracery* in the stonework, as well as the *glazing*, the gift of his present most Sacred Majesty King James the Second, is a curious piece of Art."

I cannot conclude this memoir without bearing testimony to the admirable restorations now in course of completion by the Chapter, under the direction of Mr. Scott, by which the unfortunate changes and alterations made by Wyatt in 1795 have been wholly obliterated, and the choir and presbytery carefully and conscientiously restored to their original aspect with all possible liberality.

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#### EXPLANATION OF THE ENGRAVINGS.

Fig. I.—Historical block plan of the existing cathedral, to explain the portions erected at different times, as well as the original arrangement of the shrine and altars at the east end.

- 1, 2, . . . . 7.—Piers of the choir and presbytery numbered in order on the north and south sides, to correspond with the description in the text.
- 8.—The high altar, placed in this position when the present presbytery was built, c. 1300. It remained in this place, together with the reredos, extending from 6 to 6, until removed by Wyatt.
- 9.—The presumed site of the shrine of St. Chad, with the altar at its west end.
- 10, 11.—Side chapels with altars, the dedications of which are uncertain; one of them was probably St. Peter's chapel, but chapels of St. Nicolas and St. Andrew are mentioned.
- 12.—The altar of the Lady choir.

The choir proper remained in the position shown in the plan, extending from the eastern tower piers to the dotted line between the third piers, until Wyatt's arrangement occupied the whole western severely of the choir with a large organ loft, and the stalls were then shifted eastward, so as to extend to the fourth piers.

Under the direction of Mr. Scott, the organ is placed in the south chapel of the north transept at 13. The stalls will be restored to their ancient position, and an open screen, as at Ely, erected between the eastern tower piers.

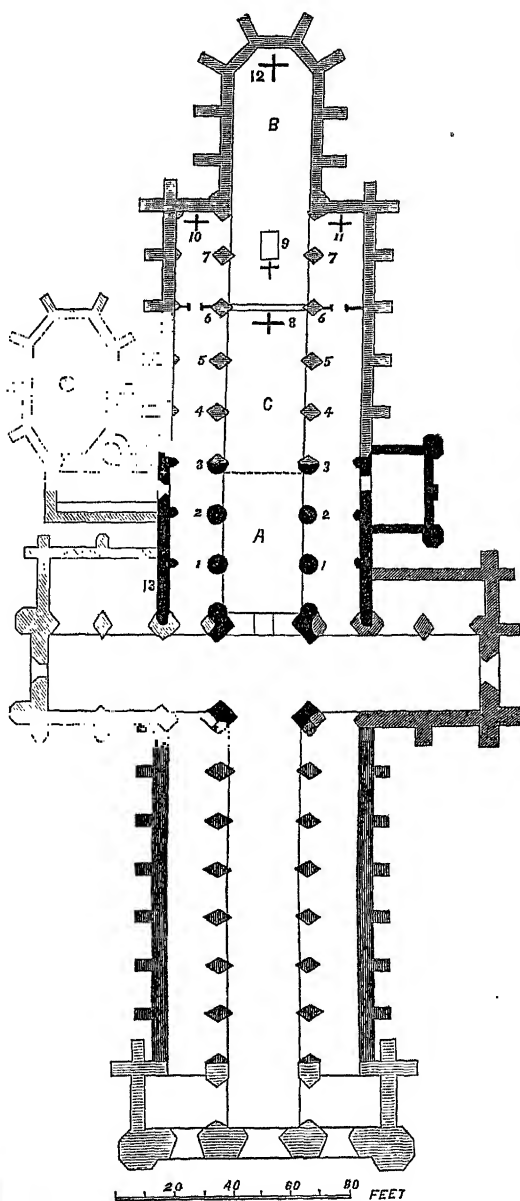


Fig. 1. Historical Plan of Lichfield Cathedral.

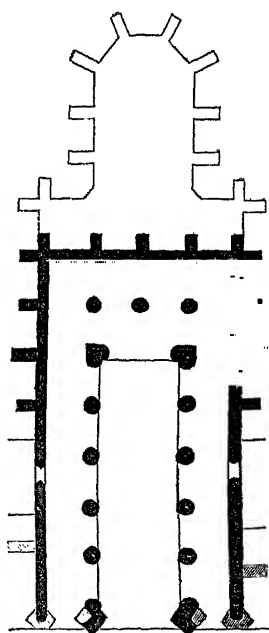







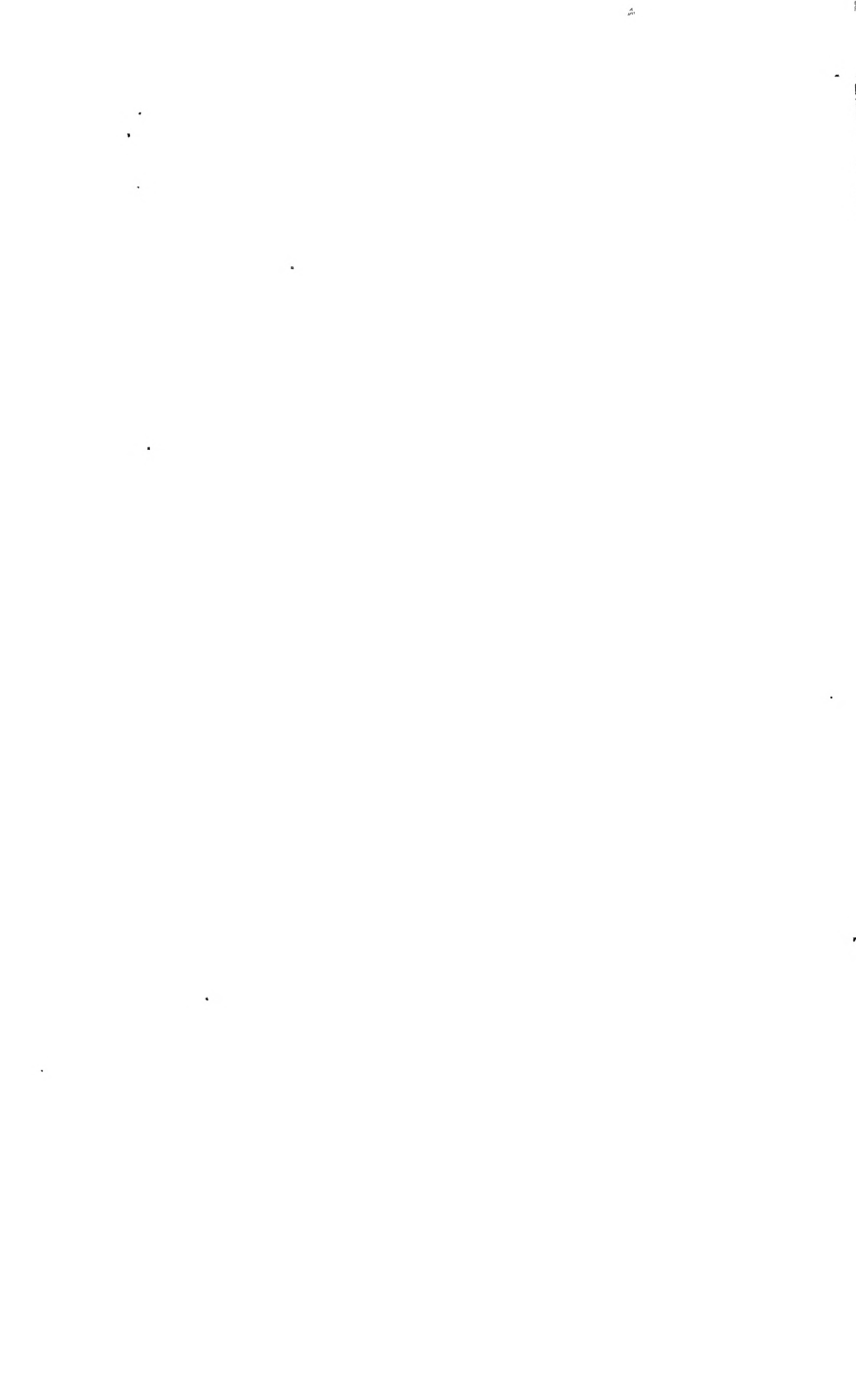


Fig 2. Original Termination of the Presbytery.

- Choir (A) . . . c. 1200 
- S. Transept . . c. 1230 
- N. Transept and Chapter House c. 1240 
- Nave . . . . c. 1250 
- West Front. . . c. 1275 
- Lady Chapel (D) c. 1300 
- Presbytery (E) c. 1325 

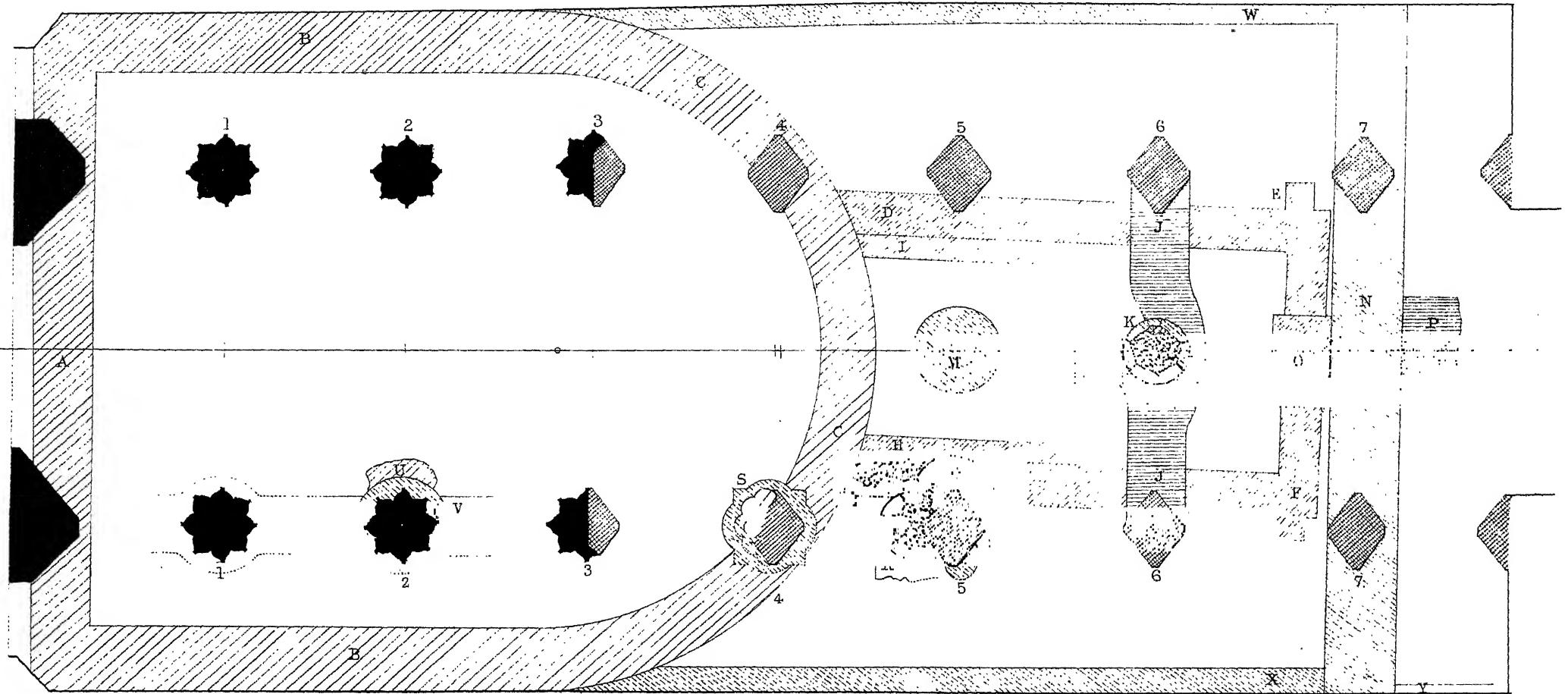






# PLAN OF THE RECENTLY EXPLORED FOUNDATIONS, LICHFIELD CATHEDRAL.

Fig 3



R Willis del

SCALE OF FEET.

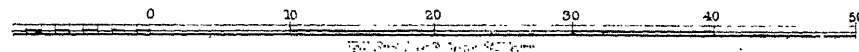


Fig. II.—Original plan of the Early English choir and presbytery as shown by the foundations and explained in the text. The choir stalls probably extended under the tower, as at Winchester and other examples of early cathedrals.

Fig. III.—Plan of the foundations explored in the past year.—The outer boundary line of this plan is the front of the bench table which lines the walls of the choir and presbytery on the north and south sides. The plan of each Early English pier is that of the lowest course of its plinth as it now rests upon the pavement. In the Decorated piers, however, this plinth is for simplicity represented as a simple lozenge, but is in reality formed of a group of octagonal plinths, sixteen in number, packed together in the usual manner, and all abutting downwards upon the pavement, in a space that differs very little from the straight-sided lozenge and equals it in breadth and length.

Half of each eastern tower pier is shown, and from these the piers are numbered in order eastward, as in the text and the previous plans. Nos. 1, 2, and half of 3, are Early English, and the eastern half of 3, with Nos. 4, 5, 6, 7, and a respond, are Decorated.

A, B, C.—The foundations of the apsidal building.—The thickness of the western wall, A, is 5 ft. 6 in. ; of the lateral walls, B B, 5 ft. 8½ in. ; and of the apse, C, 5 ft. The inside dimensions are, breadth, 52 ft. 3 in. ; length, from west to east, 70 ft. 1½ in.

D, E, F, G.—The foundations of the chapel, subsequently added to the apsidal building.—Interior dimensions, 21 ft. broad, and 38 ft. long, thickness of wall below molded base, 3 ft. 11 in.

H, I.—Additional foundation at the western ends of the walls, 2 ft. 3 in. thick, reducing the interior width to 16 ft. 6 in. These parts are possibly the foundations of an earlier eastern chapel. The parts G H, and from E to F was thoroughly examined ; D I, sufficiently to trace the dimensions.

The portions of which the existence was determined are ruled in continuous lines. Those which, as far as could be ascertained, have not been explored, are dotted.

J J.—The wall immediately under the site of the reredos, and evidently built to serve for its foundation.

K.—The circular foundation or footstall, 6 ft. in diameter, of one of the piers of the transverse aisles of the Early English choir.

L.—The position of the ancient font basin, which was found buried in the soil.

M.—The larger circular foundation, 8 ft. in diameter, belonging to the central pier of the eastern gable.

N.—The transverse wall, 6 ft. 8 in. thick, which terminated the Early English eastern chapels.

O.—A large rough stone, resting on the middle of the eastern foundation of the chapel. It is placed exactly in the central line of this chapel, and coincides with it in direction. As the orientation of the chapel is considerably different from that of the Early English and Decorated choirs, the stone lies about a foot to the south of their central line, as the plan shows, and therefore seems to have belonged to the chapel, and not to the later buildings. Yet as the chamfered base molding of the chapel stops against the north and south ends of the stone, it seems that the stone must have been laid over the

- foundation wall after it was pulled down. I had not the opportunity of examining it sufficiently to conjecture its purpose.
- P.—A portion of masonry resting on the clay.—This lies immediately under the site which I have assigned to the pedestal of St. Chad's shrine, as shown in the plan, Fig. I., and was probably laid down as part of a foundation for it, as the pedestal must have stood partly over the cross wall, and partly to the east of it.
- Q.—The large footstall under the fifth south Decorated pier.—This belonged to the great corner pier of the Early English choir, and rests partly upon the wall of the eastern chapel, D, E, F, G, and partly upon a mass of rubble work, R, built up from the rock to the level of the upper surface of the molded base of the chapel, for the purpose of supplying the necessary support.
- S.—The Early English footstall under the fourth Decorated pier, retaining part of the first course of its Early English base left white in the plan.
- T.—The circular Early English footstall under the second pier, which is entirely Early English.
- U.—A mass of rubble foundation, which may have belonged to one of the Norman piers.
- V.—The continuous wall beneath the Early English piers, of which I was only able to examine the inner face in front of the second south pier, and the first and second north piers. It was found to swell outwards beneath these piers so as to furnish a sufficient thickness to support them, in the manner shown by the dotted lines opposite the first south pier. The form of this wall on the face turned to the side aisles was not examined.
- W.—Within the north side aisle wall of the presbytery, the footing was examined and found to project 2 ft. inwards, as shown in the plan. It was also found to project 2 ft. 2 in. inwards on the south side at X, but at Y, on the east side of the cross wall N, it was only 6 in. in advance.

## THE ANTIQUITIES OF SHAP IN THE COUNTY OF WESTMORLAND.

BY THE REV. JAMES SIMPSON, Vicar of Shap.

(Communicated to the Section of Antiquities, at the Meeting of the Institute at Carlisle, July, 1859.)

THE antiquities of Shap and its neighbourhood do not seem to have received that attention which they well deserve. Remote in situation, and until late years difficult of access, the locality was almost unknown to those early writers from whose pages we gather so many particulars relating to other parts of the country. And yet its situation and difficulty of access ought to have made it the more interesting to antiquaries. Surrounded by mountains and trackless moors, only approachable from the south through the narrow pass at Borough Bridge, it would naturally be the last refuge of the earlier occupants as they fled before more powerful tribes; the numerous traces of embankments on the more elevated and harder ground tell of many a fierce conflict, and show that the invader had no light task to drive out or to destroy those who had possession. We search the records of history in vain for any account of these men or of their deeds; if we are to trace anything of them,—whence they came or when they lived, we must learn it from the mounds which cover their ashes, or from the rocks, the hills and streams to which they have given their names. It is not, however, my object to write a history of the district, but to offer some notices of its antiquities and of their former condition.

Camden relates that, near the source of the Loder, or Lowther, “at Shape, anciently Hepe, a small monastery built by Thomas, son of Gospatric, son of Orme, is a fountain which, like the Euripus, ebbs and flows several times a day, and several huge stones of a pyramidal form, some of them nine feet high and fourteen thick, standing in a row for near a mile at an equal distance, which seems to have been erected in memory of some transaction there which by length of time is lost.”<sup>1</sup> Blome gives a similar account, with this difference, that he speaks of Shap as a great parish, wherein

<sup>1</sup> Camden's Brit. edit. Gough, vol. iii. see p. 401; and Gough's additions, p. 414.

stood the only Abbey in the county, thus recognising the fact that Shap or Hepe gave its name to the Abbey, not the Abbey to Shap, whereas Camden writes as if the little monastery was Shap. It is important to observe that the huge pyramidal stones ranged in a row for a mile in length are not the stones on Karl Lofts, which formed the avenue, but a row of stones on the west side of Shap, connected with the avenue. If Camden or his informant had seen the stones on the south side of Shap, now commonly called Karl Lofts, he must have noticed the peculiarity of their arrangement, which certainly existed long after he wrote. It is, however, not improbable that in Camden's time these stones on Karl Lofts were concealed by brushwood and scarcely known to exist.<sup>2</sup>

In the *Itinerarium Curiosum* <sup>3</sup> Stukeley mentions having seen the beginning of a great Celtic avenue, on a green common on the south side of Shap, "just beyond the horrid and rocky fells where a good country begins." He describes the avenue as 70 feet in breadth, composed of very large stones set at equal intervals : it seemed to be closed at the south end, which is on an eminence, and near a long flattish barrow with stone works upon it ; hence it proceeded northward towards Shap, which caused its ruin, the stones having been used in building. It made a large curve, and passed over a brook, near to which was a little round *sacellum*, of twelve stones of smaller size, set by one great stone belonging to the side of the avenue, the interval being 35 feet, half the breadth of the avenue. He traces the line across the Penrith road, and to some stones on the west of Shap, particularly one called Guggleby Stone. Stukeley does not, however, seem to have examined the remains with much attention, for, as he says, "the rainy weather, which in this country is almost perpetual, hindered me from making at this time a thorough disquisition into it." Burn, who lived within five miles of the place, and must have known it well, says in his *History of Westmorland* published in 1777, "towards the south end of the village of Shap, near the turnpike road on the east side thereof, there is a remarkable monument of antiquity, which is an area upwards of half a mile in length,

<sup>2</sup> Thomas Fitz-Gerald's account of the Abbey of Byland : "The land upon which the avenue stood is now called Shapsey, probably a corruption of

Heppeshow, meaning Hepe wood.

<sup>3</sup> *Centuria ii. Iter Boreale*, p. 42. Stukeley visited Shap in 1725 in company with Roger Gale.

and between twenty and thirty yards broad, encompassed with large stones with which that country abounds, many of them 3 or 4 yards in diameter, at 8, 10, or 12 yards' distance, which are of such immense weight, that no carriage now in use could draw them." Assuming that it had been a Druids' temple, he proceeds to say, that "at the high end thereof there is a circle of the like stones, about 18 feet in diameter, which was their *sanctum sanctorum* as it were, and place of sacrifice."<sup>4</sup> This description is evidently the result of personal examination, yet it is unsatisfactory, and also in some respects, incorrect. The reader would suppose that the avenue was perfect for half a mile, that the distance enclosed was a parallelogram, that the smaller circle was at the south end of the area, and, as subsequent writers have assumed, formed the head of the avenue. It is, however, extremely doubtful whether this circle had any connexion originally with the adjacent avenue. The stones were, as I am assured, much smaller than those forming the avenue, and they were placed round a mound somewhat to the south-west of the head of the avenue, with a large stone in the middle. In regard, however, to this stone, some doubt must be admitted; it would hardly have escaped the notice of Burn; with his notions about the *sanctum sanctorum*, he would have thought it the stone upon or near to which the victims were slain, and would not have omitted to mention it. Be that, however, as it may, there seems to be no doubt in regard to the circle. The stones were removed no long time since; they were described to me as about a horse-load each. The mound or hillock around which they stood still remains, and is probably that mentioned by Stukeley as "a long flattish barrow with stone works upon it."

It is impossible to trace out with certainty the direction of the avenue. Within the last fifty years most of the stones have been broken up; as said by one who assisted in this destruction, "when blasting and improving came up they went fast, and when we found out a way of cutting them with the plug and feather, they made capital yat stoops," or gate-posts. The walls and gateways at the south end of Shap bear ample testimony to this work of destruction; and we can only regret that when the stones were removed no

<sup>4</sup> History of Westmorland, vol. i. p. 477; see also West's Guide to the Lakes, p. 181.



description of the arrangement in which they stood should have been preserved.<sup>5</sup> Of the south-end of the avenue, where the stones, though no longer upright, appear to occupy for the most part their original position, we can fortunately form a fairly correct notion. Amongst drawings, at Lowther Castle, of remarkable places in the neighbourhood, such as Long Meg and her seventy-three daughters, and Maybrough, entitled by the artist, "The fort of Union at Maybrough," there is, one of Karl Lofts. At that time the stones forming the avenue, so far as a rivulet called Force Beck, which takes its rise at Anna Well, the ebbing spring mentioned by Camden, seem, though fallen, to have been undisturbed. The south end or head, seems to have been circular, somewhat wider than the avenue. Until the formation of the Lancaster and Carlisle Railway, in 1844, the stones forming the head of the avenue, though fallen, were left on the spot.<sup>6</sup> Unfortunately the line of railway passed over the avenue; the greater part of the stones were blasted and removed, and at the south end there now remain eight only to mark the site of a very remarkable monument of the olden time. Five of these formed part of the circular head, the others being in the line of the west side of the avenue. Of the five it appears to me that every alternate stone stood on its narrow end, and when upright the distance between them might have been regulated on the proportion stated by Stukeley, that the thickness of each stone was to the distance of the next as two to three. The thickness being 6 feet, the interval would be 9 feet.

The distance, from the stone at the end of the circular head to the first stone now remaining in the line of avenue, is 24 feet; to the next, now forming the foundation of a wall, 40 feet; to the third, also forming part of a wall, 110 feet. These stones have not been far removed from their original positions, though some doubtless have stood between the second and third. We learn from Stukeley that the

<sup>5</sup> Stukeley, in a letter to Gale, in 1743, *Reliquiæ Galeanæ*, Nichols, Bibl. Top. Brit. vol. iii. p. 357, states that he had got a vast drawing and admeasurement, from Mr. Routh of Carlisle, of the stones at Shap; he found them to be another huge serpentine temple, like that at Abury; the measure of what were left extended to a mile and a half. It is to be regretted that the plan is not now to be found.

<sup>6</sup> A view of this circular head prior to the destruction caused by the railway operations, was given in the *Gent. Mag.* 1844, vol. xx. N. S., p. 381. Thirteen stones, as it is stated, were at that time standing, forming a circle about 40 feet in diameter; the largest stone measuring 8 feet in height. This is incorrect, I have the original drawing, showing twelve stones, and the diameter was upwards of 30 yards.

interval of the stones was 35 feet, half the breadth of the avenue, which he tells us was 70 feet broad, composed of large stones at equal intervals. Pennant states that the space between the lines was 88 feet; that they gradually converged, for near Shap the distance decreased to 59 feet, and he thought it probable that they met in a point in form like a wedge.<sup>7</sup> Pennant may have been deceived in the lines nearer Shap by some of the twelve stones of the little *sacellum* mentioned by Stukeley. When the railway was made, the head of the avenue was said to be about 30 yards in diameter; and, at Force Beck (the brook mentioned by Stukeley), where the lines of stones may be traced, I found the width about 70 feet. The lines might run still nearer as they approached Shap, but the important feature, if it could be ascertained, was the nature of the termination at the north end. Pennant's supposition that the lines met terminating in form of a wedge seems incapable of proof.

My own impression is that at the place called Brackenbyr, now occupied by a farm-house, there was a circle about 400 feet in diameter, with a large stone in the centre.<sup>8</sup> The avenue entered this circle on the south side, directly in a line with the stone in its centre, and a single line of stones about 30 or 35 feet distant from each other left the circle on the north, thus forming a structure not unlike the Temple of Classernish in the isle of Lewis.<sup>9</sup> The facts from which to deduce this inference are, however, doubtful. There remain at the place called Karl Lofts, about 200 yards north of the Greyhound Inn at Shap, four stones, which I suppose to have formed part of the single line from the north side of the circle. There is, in a field on the west of the road, another stone which I suppose to have formed part of the circle. Another, the position of which tends to prove the existence of a circle, seems to have been buried in the ground. Near the

<sup>7</sup> North Tour, vol. i. p. 297.

<sup>8</sup> Brackenbyr may be from Breacan, to vanquish. The term braken, however, usually applied to the fern common in the district, may have given rise to the name. Hills are called bracken-hills from the fern upon them. It is possible that the place may have been so called from the speckled appearance caused by the boulder stones forming the circle. We have breac in the sense of spotted or marked. "I'll breac thee, I'll mark"

thee, or "I'll lig my lick on thee," i. e., beat a person until he is, as the saying goes, black and blue. A spotted sheep is called a breact sheep. Brackenbyr is about half a mile from the head of the avenue or Shapsey, and 100 yards north of the Greyhound Inn.

<sup>9</sup> The remarkably standing stones at Classernish, in the isle of Lewis, are mentioned in the Memoir on the Antiquities of Lewis, *Archæologia Scot.* vol. i. p. 284; Macculloch's *Highlands*, vol. iii. p. 232.

Railway station there are also fragments of a stone well known to have formerly stood there. This I suppose to have been on the east side of the circle. In the yard of the house called Brackenbyr formerly stood a very large stone, out of which, my informant told me, seven pairs of "yat stoops" were made. This stone I suppose to have been the centre of the circle. It would stand in a line with the stones now remaining on Karl Lofts; and, if it was not the centre of a circle, or one of an inner circle, it must have formed part of the west side of the avenue, the width of which at that point must have been 200 feet. I am well aware that I am assuming what may be considered doubtful, that the avenue was not continued further than Brackenbyr. From Stukeley's account we might almost infer that when he visited Shap the avenue extended across the road and into the fields on the other side westward; but Stukeley was there in rainy weather, and a wet day at Shap is not favorable to an accurate examination of its antiquities. In his description of Westmorland, the talented historian of Northumberland, Hodgson, who was born at Swindale in the parish of Shap, writes as if he thought there had been two lines on the west side of the village, though he does not state that he could trace more than one.<sup>1</sup> As I said before, I believe the stones on the west of Shap, after crossing the road, to be the huge stones in the form of pyramids which Camden describes, and it may be observed that he says they were ranged directly as it were in a row for a mile in length, with almost equal distance between. Camden or his informant must have seen these stones; many of them may at that time have been standing. If there ever had been two lines, it is improbable that one should at that period have disappeared while the other remained comparatively perfect,—equally improbable that Camden should have omitted to mention the fact had a double row existed. Assuming the fact of a circle at Brackenbyr, we may, I think, be tolerably certain that a single line of stones, commencing at the north side of that circle, proceeded in a straight line for about 100 yards, over the hill called Karl Lofts, then inclined towards the west, and proceeded in a north-westerly direction, gradually leaning more north as it passed near to

<sup>1</sup> Beauties of England and Wales, vol. xv. p. 139.

or over a mound now called Skellah; that it crossed Shap Grange, and terminated near Rosgill, probably not much beyond the three stones still remaining near Rosgill Lane. Of this row of stones there may be seen, exclusive of those on Karl Lofts, seven, or perhaps eight. One near the footpath from Shap to Keld is still upright, and measures about 8 feet in height, and from 16 to 21 feet in circumference; it is known by the name of Goggleby, and is mentioned by Stukeley as "Guggleby Stone." Upon one of the slopes of the next stone, on the north, near its base, Hodgson noticed that there is a hole apparently artificial, and probably used in conveying it; upon the uppermost corner of the stone is a rude circle, 8 inches in diameter, with a hole in its centre, and conjectured to be some symbol of the intention of the monument. These marks may still be seen, but Hodgson I think mistakes in supposing that this stone had stood on its narrow end. The circle, or rather the two circles, appear to me to have been cut upon that part of the stone which rested on the ground, and are probably the handiwork of those who destroyed, not of those who erected, the monument. The hole at the narrow end is about the size of a large teacup, and it is probably the work of nature, such as are by no means unusual on stones of that description.<sup>2</sup>

It is worthy of remark that the old inhabitants of Shap believe that this line extended to Muir Divock, a distance of six or seven miles. "I've always heard it said so," is the common remark of those who have known the place sixty or seventy years, and they say Kop Stone upon Muir Divock ranges in a line with Goggleby and Karl Lofts at Shap. I have made careful inquiries, but can find no one who has seen any traces of this line of stones through Bampton, or further than Rosgill. Could such trace be found, and the line proved to be continuous, we could scarcely avoid the conclusion that these huge stones had been intended for what Kop Stone has long been used—guide marks across the country. It is, however, more probable that the character of Muir Divock, and the curious remains with which it

<sup>2</sup> The Rev. J. Bathurst Deane, in his memoir on Dracontia, or serpent temples, *Archæologia*, vol. xxv., p. 200, gives a short description of the avenue at Shap, from personal examination about 1832. It may deserve mention that the portion

of the stones still remaining is indicated in the maps of the Ordnance Survey on the larger scale (Nos. xiv. 14, xxi. 2), it is satisfactory that such a memorial has been preserved.

abounds, gave rise to the supposition that it had some connection with Karl Lofts; just as the Stooping Stone on Harkeld, supposed to have been a rocking stone, the Cross Stones at the junction of Shap, Newby, and Crosby Ravensworth, the Bauta Stone in Stoneygill, and the Circle at Gunnerskeld, have originated the notion that a row of monoliths extended from Karl Lofts in that direction. Kop Stone on Muir Divock, near the village of Helton, is a standing stone, very similar in character and appearance to the stone at Shap called Goggleby; and a little beyond Kop Stone there is another originally placed, doubtless, in an erect position. Further on in the same line there is a circle called Standing Stones, about 25 feet in diameter, with an inner circle partly covered with stones and earth. The outer circle has been formed of twelve stones, one of which is removed; in its general appearance it is not unlike the circle at Gunnerskeld, near Shap, which, however, is larger, the diameter of the outer circle being about 35 yards, and that of the inner one about 17 or 18 yards. On this Moor there are also two large heaps of stone, called White Raise and Further Raise; one of these is said to have been star-shaped, and is sometimes called the Druids' Cross.<sup>3</sup> On one of these Raises there are four upright stones on the west side of the circle;<sup>4</sup> the largest is about 3 feet high and  $2\frac{1}{2}$  feet wide.

To the south of the road from Bampton to Pooley there is a remarkable circle, about 100 feet in diameter, surrounded by stones placed close to each other, and many of them set edgeways. This circle is called the Druids' Temple, but is better known by the less dignified title of the Cockpit. Near this were, until very lately, several smaller circles, and at no great distance a large flat stone about 7 feet long. I have here briefly mentioned these vestiges, as I also alluded to the interesting remains in the direction of Gunnerskeld, to show that their existence, and a knowledge of that existence, might induce a belief that there was some connection between this moor and Karl Lofts.

The Raises are not uncommon in some other parts of the district. On the west side of Shap the name Raise is given to any large heap of stones, the colour of which has given

<sup>3</sup> Hodgson's Westmorland, *ut supra*, p. 130. I examined these Raises with Lord Ranelagh, in August, 1860; we

found that they had been burial places.

<sup>4</sup> On Muir Divock.

rise to the prefix white. On the east side of Shap such heaps, whether of stones, or earth and stones, are called Hows or Hurrocks; for example, we find Sillhow, near Odindale, and Pen-hurrock, near the road from Crosby to Orton. Amongst the Raises in the neighbourhood of Shap the most remarkable are High and Low Raise, near High Street; Selsitraise, upon the pike of that name, and Stanirase, mentioned as a boundary mark in the original grant by Thomas Fitz Gospatrick to the Abbey of Hefpe.<sup>5</sup> This Raise, commonly known by the name of Whiteraise on Rafland, is a large heap of stones collected with much labour from the surrounding moor. It is circular, measuring about 50 feet across, and may have been elevated from 4 to 5 feet above the adjacent surface. The neighbouring inhabitants assert that hundreds of cartloads of the stones have been taken away from the Raise to build walls with; there still remain about 200 cubic yards. Having caused excavation to be made here, in the centre of the heap were found ashes, portions of calcined bones, and fragments of an urn scored with parallel lines. The urn seemed to have stood on the surface of the ground, whether its position when deposited had been inverted or erect there were no means of ascertaining. Small blue cobbles of nearly equal size were carefully placed, round the urn; and outside were cobbles of a larger size, and upon the top lay a flat stone about  $2\frac{1}{2}$  feet square. The stones had then been thrown upon the heap, their position showing that the circle had gradually enlarged from the centre. The superincumbent weight seems to have pressed down the stones over the cavity in which the urn was placed, until the flat stone rested upon the ground, and fragments of the urn, ashes, and bones, were forced into the soil. No weapon or ornament was found, and the fragments of the urn alone may serve to guide our conjectures regarding the race by whom this memorial was raised; the ornamentation seems to be British, probably not of the earliest period.

Selsitraise has not been so large as Stanirase, but it seems to have been much more carefully constructed, and must,

<sup>5</sup> "Totam terram que fuit Karl, scilicet per has divisas, de vado de Karlwath, ascendendo per Lowther apud Austrum, usque ad Langeshabec, et sic ascendendo per Langeshabec usque ad semitam que venit de Kendale, et sic sequendo semitam illam versus aquilonem usque dum veniat

ad Stanirase juxta Rafland" (printed in the *Annals of Westmorland*, edit. Caley, 1814, p. 100). The monument is about a mile west of the church of Shap, and on the west side of the Lowther; the adjacent land to the south was unenclosed until recent times.

from its situation, have cost much more labour in its accumulation. The circle had been formed by a low wall, the ends of which, instead of meeting on the north side, have been extended 6 or 7 feet, forming an entrance about 4 ft. in width, filled with stones in the same manner as the space within the circle; and this entrance is in appearance not unlike those points which have gained for the Raise on Muir Divock the appellation of star-shaped. With the exception of a bield made upon the top by shepherds, this Raise appears to be in its original condition, and the circle is as well defined as on the day when it was finished.<sup>6</sup> This Raise may possibly have served as a beacon.

The conjectures regarding Heppe, the ancient name of Shap, appear unsatisfactory. Burn thought that Shap owed its name to hip, the fruit of the dog-rose, called in the dialect of the locality, "choup." He will not, however, allow that Rosgill, a hamlet in the same parish, may have derived its name from the flower of which hip is the fruit; but assigns to it a derivation from rhos, or ros, a moist valley,—Raisgill, —moorish, marshy, heathy. May not some chieftain have given his name to Shap, some warrior whose ashes Stanirase may have covered, or whose memory Selsitraise may have been designed to perpetuate? Eoppa occurs among the Saxon princes of Bernicia; in a genealogy given on the authority of a MS. chronicle by the Abbot of Rievaulx, in the King's Library, cited by Sammes (*Brit. Ant.* p. 427), the name Eppa occurs, followed by Offa, Alchmund, &c. Eppa may not have held his court among the wild moors of Shap, nor dispensed justice at Karl Lofts, but some personage of that name may have dwelt in that locality and given his name to the place.<sup>7</sup>

I mention Eppa because, curiously enough, the name Ineh, immediately preceding that of Eppa in the list referred to, is associated with a popular tradition in the neighbourhood of Shap. Ineh, said to have been a king, and his daughter Agatha, when walking upon the moors, were surprised by a cruel chieftain, named Bo, who was encamped in Bannisdale Bottom near Boroughbridge. Agatha persuaded her father to surrender; and Bo, anxious to take possession of his

<sup>6</sup> The name Selsitraise is of very doubtful derivation. There is a similar heap of stones near Odindale called Sillhow, and we find Salebottom, near Asby.

<sup>7</sup> Ida, from whom descended the royal race of Bernicia, was son, according to the Saxon chronicle, of Eoppa, called by Nennius Eobba; *Hist. Brit.* s. 61.

prize, began to climb the crag on which they stood. Agatha, watching an opportunity, sought to push him down before he had gained a footing, but failed in her purpose. A tame goat, by which she was accompanied, came to the rescue, and pushed Bo down the crag. The chieftain was disabled by the fall; the followers of Ineh, who had meanwhile come up, finished the work which the goat had begun, and in memory of the deed the crag is called Bo's Crag to this day. These traditions are sometimes curious, though they may appear absurd. They are, however, not without value, and may deserve to be preserved. Whether Ineh had a son called Eppa, who gave his name to Shap, may be as doubtful as the authority of Sammes's list of kings; but it appears to me more probable that Heppe owed its appellation to a proper name than to a fruit with the flower of which Shap is seldom if ever graced.

If philologists have been unsuccessful with Heppe, they have been equally so with Karl Lofts. If the word Karl had any reference to the avenue of stones now so called, it probably described the tenure of the land upon which they stood, not their supposed origin or intention. Karl occurs in the grant to Shap Abbey, given by Dugdale, and unless it can be recognised as a proper name, the term seems to denote some quality or character which the land there described once had, but had ceased to have. Thomas, son of Gospatrick, granted the site on which the abbey was built, in the following terms:—"Noverit universitas vestra me dedisse, concessisse,—totam terram, que fuit Karl, scilicet per has divisas;"—and so describing the boundaries of the land, beginning and ending at a ford then and now called Karlwath.<sup>8</sup> This portion of land called Karl may have been, as I suppose, similar to what we call common, that is, land upon which tenants of a manor have common rights.<sup>9</sup> It is worthy of consideration however whether Karl Lofts and The Carles near Keswick, may not be corruptions of the same word, the first syllable of which may possibly be derived

<sup>8</sup> Ang. Sax. Carl-man, a rustic. Compare the Danish and Icelandic Karl.

<sup>9</sup> Monast. Angl. vol. vi. Caley's edit., p. 869. The grant of Thomas Fitz Gospatrick, who lived at the close of the reign of Henry II., gave the monks rights "in territorio villæ de Hepp," and makes mention of lands which were

the property "Mathæi de Hepp." In the Patent Rolls 31 and 37 Edw. III., the name is written Shap; in the latter is "licentia imparcandi boscum de Shap." The Cartulary of the Abbey of Hepp, formerly at Naworth, is no longer to be found.



from Caer. Mr. Sullivan suggests that the name Karl Lofts should be referred for its traditional name to the second period of the giants, *i. e.*, the time when their former existence was believed in.<sup>1</sup> He says that the great boulders of the South of Ireland are accounted for as the giants' finger-stones; and at Shap an old man of the neighbourhood once explained to an inquirer that the giants of old used to loft there; lofting being understood to mean throwing stones by heaving. There seems, as Sullivan observes, decidedly to be a connexion between this explanation of the boulders and the Carl Lofts (Carl's Lofts) in Westmorland.

Kemphow, not far from the avenue of stones, suggests that a belief in giants existed in the district, and the curious rectangular mounds on the common called Burnbanks, near the foot of Hawes Water, known as Giants' Graves, may lead us to conclude that such popular tradition is not wholly extinct. They may be described as oblong truncated pyramids, five in number; three are 18 yards long, 5 in width, and about 4 ft. in height; the fourth measures in length 26 yards; the fifth, from which a portion has been taken away, about 13 yards, and it is of the same width and height as those first mentioned. The stones and earth of which they are composed seem to have been taken from the fosses around them. The place called Byrn Banks probably owes its name to the existence of these mounds, commonly called Giants' Graves. The word byrn is not unusual in the district; it occurs in the name Harbyrnrigg, a moor on the east side of Shap, which formerly abounded in barrows. One of these barrows, called Iron Hill, a corruption doubtless, was opened a few years since without that care which its prominence and position well deserved. Placed on the highest point of the moor, the prospect from it commanded the whole surrounding district, bounded on the east by Stainmore and Crossfell, on the south by Mallerstang Edge and Wildboar Fell, on the west by Kidsty Pike, High Street, Skiddaw, and Saddleback, and on the north by the dusky outline of the Cheviots,—a fitting resting-place for a noble warrior. It may have been the

<sup>1</sup> Cumberland and Westmorland, ancient and modern; by J. Sullivan, 1857, p. 124. The frequent occurrence of such names as Carlbury, Carleby, Carleton, &c., is worthy of observation. In Derbyshire we find The Carl's Work, near Hathersage. Carel Street, or Gate, an

ancient way near the Roman Wall in Northumberland, which also gives its name to its course. In North Britain we have also Carlinwark; Jamieson, in his Dictionary, mentions certain rocks haunted by a witch, called Carling's Loups.

tomb of him who gave his name to Harkeld, Hardendale, and Harbyrn. Within this barrow were found the bones of a man of great stature, a portion of the antler of a deer, much larger than those of our days, and bones of other animals. Not far from this barrow was afterwards found a bronze weapon, now in my possession.

Barrows are not the only remains of antiquity found on this moor. On the east side, near Wickerslack, there are certain remarkable traces of what has been designated a British village. A rampart of earth and stones surrounds a number of small enclosures. In one of the small circles examined there was a large slab of sandstone, and around it vestiges of a rude pavement; in another a sandstone slab about  $2\frac{1}{2}$  ft. square was carefully fixed in its place with smaller stones. In both instances the large stone was found near the entrance of the enclosure, and it showed marks of fire. Somewhat to the south, and at no great distance, there is the outer rampart of another settlement, and some traces of the inner circles.

On the opposite side of the dale, in a field called Longdales, the property of the Earl of Lonsdale, there are also traces of a large fortified village. The field in which these may still be seen slopes considerably towards the north, and the ascent is rapid from a rivulet which runs from Odindale to Crosby. About half-way up the bank, and at its steepest part, there is an embankment of earth from 3 to 4 feet high, with a fosse on the inside of the vallum. About 200 yards further up the field there is another embankment, forming a portion of a large square enclosure, within which are the circles elsewhere noticed, and the irregular squares with passages from one to another. In one portion of the enclosure there is a boulder stone, around this a space is left which does not seem to have been occupied, and on the south of that space another boulder. The earth seems to have been taken from this space to form the embankments.<sup>2</sup>

It is difficult to form any opinion as to the age or origin of this village, but there is one fact which would lead us to infer that it must have been inhabited and fortified after the Roman period. On the west side, and closely adjoining,

<sup>2</sup> The site of this village, and also the portion of other ancient remains, stone circles, &c., described in this memoir,

may be seen in the Ordnance Survey of Westmorland, on the larger scale, 6 inches to the mile.

there is a road which appears undoubtedly Roman. It may be traced for a mile and a half over Wicker Street, in the direction of Boroughbridge on the south, and down to Dalebanks on the north. Its width is from 30 to 40 feet; its course in a straight line being for the most part over dry ground. The only place at which any traces of pavement can be seen is where it approaches the rivulet at Dalebanks. The embankment in the ascent to the village traverses this road; and another embankment running from the west side of the village until it reaches the rivulet, a distance of 450 yards, cuts it, as does also the bank on the south side. These banks have, therefore, been made after the road, and the village must have been fortified at a later period than the formation of this Roman way, which is also well worthy of attention. It crosses Wicker Street on the south, but there is some doubt of its direction after passing Dalebanks on the north. Did it lead to Kirbythore, or to Brougham? My own impression is that it passed Harbyrn, where there are large square enclosures—that its course was not far from Wickerslack, and in the direction of Borwens, near Reagill Grange—that it crossed the Lyvennett, not far from Lankaber, passed on the east side of King's Meaburn, over or near to a place called Lofterens, between King's Meaburn and Bolton, and so on to Kirbythore. This is the probable course, but a branch may have also taken the direction of Brougham.

I must now conclude these notices, the results of personal observation in a locality unusually replete with curious vestiges, to many of which I have not here even alluded. There is many a fact unrecorded that might throw light upon the period and the races of which we have such slight knowledge. The Raises scattered over our fells,—to what people and period do they belong? The Hows and Hurrocks that stud our hills,—whose ashes do they cover—the memory of what tribe do they perpetuate? Who dwelt in the villages the traces of which yet remain? Who defended the entrenchments, the plan and lines of which are yet to be discerned on the unenclosed or uncultivated moor? Are there none who have the leisure and the ability to examine this interesting district,—none to spell out its story, or to gather instruction from those scattered vestiges which here present to the archæologist so many subjects of fruitful investigation?



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## ACCOUNT OF AN ANCIENT BRITISH VILLAGE IN CORNWALL.

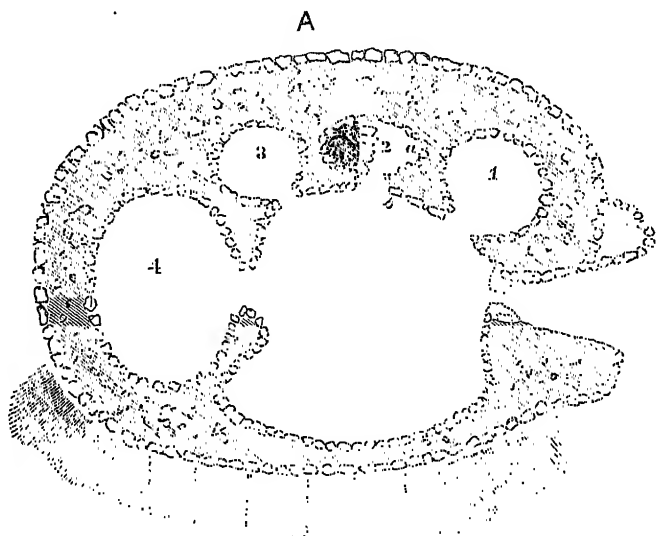
THE remains of ancient dwellings in Cornwall have hitherto been little noticed by antiquarian writers. Dr. Borlase has described a large portion of the antiquities of the county, more especially those connected with religion and warfare, but he seems to have overlooked certain curious and rude structures which were evidently formed, at a remote period, for the abodes of men.

The ancient British village which I propose now to describe is on the estate of Chysauster (southern dwelling), in the parish of Gulval, and about three miles from Penzance. The huts are situated on the declivity of a hill, and, with the enclosures by which they are surrounded, they occupied several acres of land. The spot commands a view of a portion of Mount's Bay; Castle-an-dinas, a remarkable fortification consisting of three circular embankments, stands on the loftiest point of the same hill,<sup>1</sup> the highest elevation in the western parts of Cornwall, being 735 feet above the sea. That entrenchment is about a mile from the remains of the ancient village, and is of easy access.

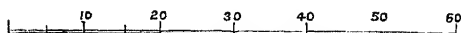
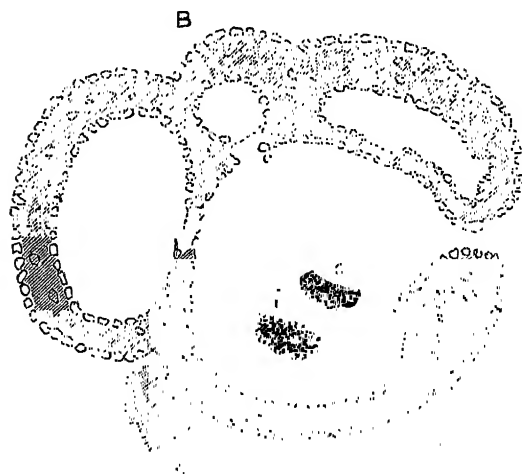
The first sketch of the accompanying plan of the group of habitations in the parish of Gulval was made in 1849, by Mr. H. A. Crozier, a gentleman possessing considerable acquaintance with Cornish antiquities. Having conducted me to these ruins in 1854 or 1855, Mr. Crozier presented to me his plan, and requested that I would carry out some further investigation of these curious remains.

Though the huts are still pretty entire, they are not so perfect as they were in 1849, many of the larger stones having been carried away for modern buildings, and it is to be regretted that similar acts of destruction have been recklessly practised, to the serious injury of other antiquities in the county. Enough, however, remains to show the

<sup>1</sup> See Borlase's description of Castle-an-dinas, *Antiquities of Cornwall*, p. 346.



Ground Plan of the Dwelling marked A. in the Map.



SCALE OF FEET .

Ground Plan of the Dwelling marked B. in the Map.

peculiar character of the work, and to render Chysauster an object of no slight interest to the archæologist amongst the numerous curious vestiges in the west of England.

The village appears to have consisted of several huts mostly of elliptical form; some, however, are more circular than others. The foundations of eight dwellings may yet be traced, and these in some instances are connected by banks of earth and stone. They are all constructed on nearly the same principle, that marked A in the map and ground-plan being in the best state of preservation. This structure is formed by a thick wall, faced externally and internally with stones put together without cement, the intermediate space being filled with earth. On the north-east side, which is the highest part of the ground, the wall is about 2 feet high and 9 feet thick; on the opposite side it is constructed on a rampart, which slopes away from its base; the height here, exclusive of the rampart, is about 9 or 10 feet, the breadth 4 feet. The entrance, which faces a little east of south, forms the approach to a passage somewhat more than 20 feet in length, and gradually contracted in width towards the interior of the dwelling. The area of the hut within is now a large open space, 32 feet by 34, from which there are openings leading into smaller chambers, 1, 2, 3, 4. No. 1 is nearly circular; it is difficult to decide whether that marked 2 formed originally one apartment or two, one half, which is shaded in the woodcut, is deeper than the other: the south end (a) of this cell exhibits the mode of construction better than any other portion now remaining. (See woodcut, opposite the next page, fig. a.) The wall here inclines towards the top, so that the dwelling must have had somewhat of a bee-hive shape. The specimen of construction (woodcut, fig. b), shows the facing of the wall at b, between the cells 1 and 2. This wall is about 5 feet high.

The hut B is not so large as A, and some slight differences will be observed in its construction; the outer wall, for instance, does not run in a continuous curve, but follows the shape of the cells within. At the entrance there is a granite pillar or jamb, about 5 feet high, and at c there is another 4 feet high; the position of the latter seems to supply conclusive evidence that there were regular openings from the central space to these smaller apartments; in some cases this might seem doubtful on account of the mutilation



of the walls. At the points marked d, e, are pits, each about 6 feet long and 3 feet wide; their sides were regularly walled; d is still about 3 feet deep, but the other pit is nearly filled up. I did not observe similar pits in any of the other huts.

It will be observed in the map that these structures are surrounded by enclosures of eccentric shapes, formed by banks of earth and stone, now about two or three feet high; broken-down fences of this kind are locally called *Gurgows*. They continue much farther to the south-east than is shown in the plan. At d there was a subterraneous gallery or *Vau*, about 180 feet long. This cave resembled that called Pendeen Vau in St. Just, and another existing at Bollirt in St. Burian. Its sides were walled like that at Pendeen,<sup>2</sup> every successive course of stone overlapping or, as technically termed, stepped over, that beneath it, by which means the walls converged towards the top, so as better to support the flat slabs which formed the roof.

Mr. Crozier informed me that he formerly saw about 20 feet of this cave at Gulval entire; he stated that it was 5 feet wide, and that the floor was flagged with granite. This gallery is now totally demolished, a long drain filled with stones alone marking its position. It has been in its present ruined condition for the last nine or ten years. There are various opinions as to the use of these caves; some suppose them to have been sepulchral; by other antiquaries they are considered to have been hiding-places in times of danger; it has also been stated that the Britons were accustomed to lay up their corn for preservation in subterraneous depositories. E E mark the sites of two shallow shafts: these were walled around. Farther down the hill-side at F are barrows, which have never been opened; they are probably sepulchral; other mounds of similar character may be seen on the south-eastern side of the huts. c c c are modern mine-barrows; between these and the cave d, fences ran longitudinally on the face of the hill, the enclosed spaces following one above the other like a succession of terraces; these were very evenly levelled, and had more the appearance of having been used for some purpose connected with games than for pastures or as means of defence; this ground

<sup>2</sup> See Borlase's *Antiquities of Cornwall*, p. 293, pl. xxv. This cave is described

as measuring about 6 feet in height, the entrance, 4 feet 6 inches.

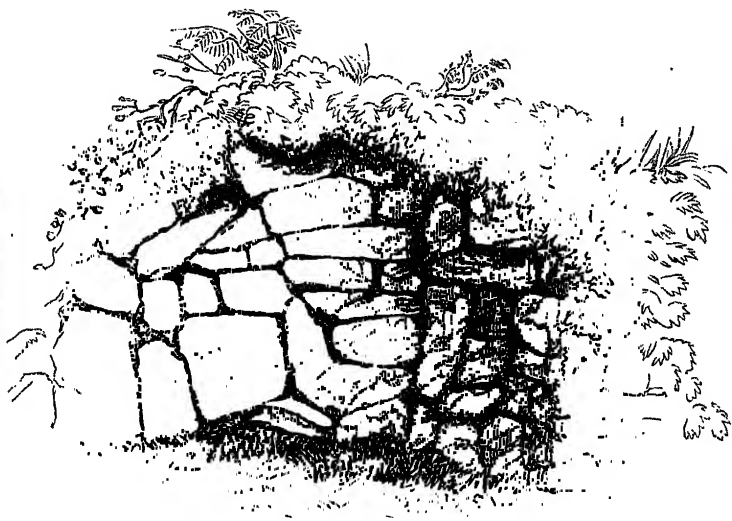


Fig. a. Showing the construction of the South end of the cell 2, in the Dwelling A.

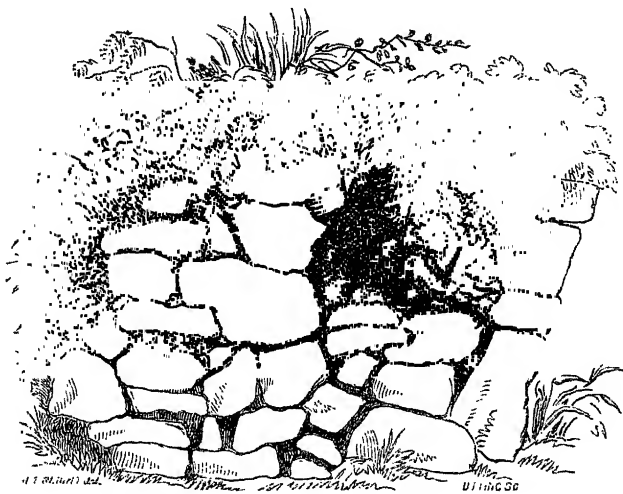


Fig. b. Showing the construction of part of the Wall in the Dwelling A.

having been lately cultivated, much of their original form is destroyed.

The Mulfra Cromlech,<sup>3</sup> on the summit of a high round hill, is a very conspicuous object from this village; it is rather more than a mile distant. Occupying a high position, on the opposite side of the valley, on the farm of Boscreage, is a curious circular enclosure, called the "Round."

In other parts of the county remains exist similar to those at Chysauster, and it is remarkable that most of them are situate in the vicinity of Cromlechs and other monuments which have been attributed by antiquarian writers to the Celts and the Druids. Near Chûn Castle the ruins of huts are nearly as remarkable as those of Chysauster, and there is a regular approach to the castle from the village, the way being protected on either side by a walled fence. The word Chûn or Choone has been interpreted as signifying a dwelling on a common; the castle and huts were possibly the work of the same people, one being constructed for the defence of the other.

The huts at Chysauster, with the exception of those marked A, B, are now almost entirely overgrown with fern, thorns, and brambles; consequently it is difficult to trace their forms and arrangement with accuracy. If the site and other similar remains existing in the county were thoroughly investigated, no doubt some interesting details might be discovered which would throw light on the domestic architecture, and also on the manners and conditions of the ancient races by whom the West of England was peopled at a very remote period.

J. T. BLIGHT.

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### NOTE.

The remains of circular dwellings, sometimes designated hut-circles, formed of stones laid without mortar, have been noticed in various parts of the British Islands, and it may probably be concluded that the rudely fashioned abodes of the earlier inhabitants were generally thus constructed, in all localities where stone suitable for the purpose could be readily obtained. We are much indebted to Mr. Blight, whose investigation of the ancient crosses and antiquities in the west of Cornwall may be known to

<sup>3</sup> Borlase, p. 230, pl. xxiv. It is figured in Mr. Blight's *Crosses and Antiquities* in the West of Cornwall, p. 63. Penzance, 1856, 4to.

many of our readers,<sup>4</sup> for the notice of so interesting an example as the village in the parish of Gulval, of which a memorial has been placed on record in the foregoing memoir. It were much to be desired that a careful investigation should be made of all the remains of this description in various localities, aided by excavations sufficing to clear the sites from accumulated debris; and the comparison of details of construction or arrangement which would thus be brought to light, might tend in no slight degree to make us better acquainted with the social condition, not less than with the arts or manners, of ancient races in our country. The mode of construction would doubtless be found modified in various districts, according to the nature of the materials most readily to be obtained; in localities, for example, where the strata supplied in abundance stone easily adapted for dry masonry in courses more or less regular, the interstices of which may have been filled up with loam or turf, it is probable that from a very early period domed or bee-hive shaped dwellings were constructed, for the most part similar to the *cloghans* still existing in some parts of Ireland in remarkable preservation, as described and figured in Mr. Du Noyer's valuable memoir in this Journal, vol. xv. p. 1. In other localities, however, where stone was deficient and wood abundant, a different and less permanent mode of construction would unquestionably prevail; and we may conclude that when the stone, from the irregularity of its fracture, was unsuitable for the simple but ingenious expedient of "stepping over," so as to form the bee-hive shaped roofing, the hut would be rudely covered in by aid of rafters supporting brushwood or sods of turf, as may still be seen commonly in the remoter parts of North Britain. It is obviously only in mountainous or uncultivated districts, on the heights of the western counties or of Wales, amongst the hill fortresses of Northumberland, or in distant parts of Scotland and Ireland, in localities still unapproached by modern improvements, that we may hope to discover traces of the dwellings of races whose history and origin is still merged in impenetrable obscurity. It were needless to remind the reader of the observations regarding the primitive-circular huts in question, to be found in the works of Rowland or Whitaker, in King's Munimenta, or the incidental mention of such dwellings by earlier writers, Boetius for instance, who speaks of examples existing in his time in Ross-shire, "*rotunda figura, in formam campane facta.*" Investigations more systematically carried out in recent times have thrown some light upon the nature of the hut-circles, serving to mark the sites of those curious dwellings of which Mr. Blight has brought before us so interesting and comparatively well-preserved an example. We may refer those readers who may desire further information on the subject to Sir Gardner Wilkinson's valuable Memoir on Carn Brea, in the Transactions of the Royal Institution of Cornwall, 1860; to the notices of hut-circles within the great entrenched work of Worlebury on the Coast of Somerset, investigated by the Rev. F. Warre, and published in the Proceedings of the

<sup>4</sup> Ancient Crosses, &c., in the West of Cornwall, drawn and engraved by J. T. Blight. London: Simpkin, Marshall & Co.; Penzance: Vibert, 1856. Sixty-eight pages of illustrations, representing crosses, cromlechs, circles of stones, inscribed stones, &c. A second series of these interesting collections was pub-

lished in 1859, containing 100 illustrations of early antiquities of the same description. Further notices of antiquities in Cornwall are given by the same author, in his *Week at the Land's End*, recently published. London: Longman & Co. 8vo.

Somersetshire Archæological Society ; to notices also in the *Archæologia Cambrensis*, vol. i. third series, p. 255 ; and to the Memoir by Mr. Du Noyer (before cited) in this Journal, vol. xv. p. 1. The curious details regarding ancient pit-dwellings in Yorkshire, described by Dr. Young in his *History of Whitby*, vol. ii. pp. 677, 681, may contribute to throw light upon the character of primitive habitations ; and the observations of Dr. Wilson, in his *Prehistoric Annals of Scotland*, p. 74, cannot fail to be read with interest. A remarkable description of beehive houses in Harris and Lewis, by Commander F. W. L. Thomas, R.N., recently published in the *Proceedings of the Society of Antiquaries of Scotland*, vol. iii. p. 127, accompanied by numerous illustrations, has brought before us fresh and most instructive evidence. The examples of primitive construction there existing are remarkable for their preservation, and the variety of combinations in their arrangement.

Whilst the foregoing account of Chysauster by Mr. Blight was in the hands of the printer, a memoir has appeared in the *Journal of the Archæological Association* (for March, 1861), on *Ancient British Walls*, from the pen of that acute investigator of early remains, Sir Gardner Wilkinson, to whose notices of Carn Brea reference has already been made. It is illustrated by a series of diagrams showing the peculiarities of ancient construction,—the bee-hive huts of Brown Willy in Cornwall, the walls of the large town on Worle Hill, or Worlebury, Somerset, the Carl's work, near Hathersage, Derbyshire, the hut circles on Dartmoor, &c. Sir Gardner's observations cannot fail to be received with great interest ; they throw fresh light on the very curious subject of research to which he has long devoted attention with indefatigable perseverance in various parts of the country.

A. W.

## EXAMPLES OF MEDIÆVAL SEALS.

IN resuming our endeavours to place before the readers of this Journal some of the most remarkable examples of Mediæval Seals, it may be observed that the series of contributions towards the History of Sphragistic Art, given in previous volumes, has been interrupted solely through the presence of more urgent matters of archæological inquiry. There has been no deficiency in the supply of curious inedited materials for the further exemplification of seals both in our own country and on the continent; and, we may add with pleasure, no want of encouragement in our researches, but a growing interest in the subject, and a favourable reception of our former contributions.

We have alluded repeatedly to the valuable services, rendered by Mr. R. Ready, during many past years of unwearied labour; the student and the collector of Mediæval Seals have had frequent occasions at meetings of the Institute and elsewhere, to appreciate the results of his skilful manipulation in copying seals by an ingenious process, attended with no risk of injury to the original impressions. Through facilities liberally conceded by the authorities of all the Colleges at Cambridge, Mr. Ready has been enabled to form a very extensive assemblage of seals, for the most part previously unknown, amounting to nearly 7000, obtained in the Treasuries and Munitment Rooms to which access has been most kindly allowed in that University. Of all of these seals, in addition to his large collection previously formed, facsimiles, either in gutta percha or electrotyped, may be obtained. It may moreover be welcome to our readers to be informed, that the extensive stock of moulds of seals formed by the late Mr. J. Doubleday, whose reproductions in sulphur have for some years been known to collectors of seals, has been acquired by the British Museum, and of these likewise Mr. Ready, being for the present there engaged, is permitted to supply copies.<sup>1</sup> That collection extends to upwards of 20,000 examples, and among these the Conventual, the Municipal, and the Episcopal series form an important feature; lists of all of these exist, but that of the very numerous assemblage of Baronial and Personal seals remains to be completed. These particulars, with which many collectors may not be acquainted, cannot fail, we hope, to prove acceptable.

We may here advert to the good service in this branch of archæological inquiry, which might advantageously be rendered by any of the numerous and efficient provincial Societies, in compiling and publishing in their transactions descriptive catalogues or lists of seals connected with the county or the diocese to which their exertions are specially directed. An example has been well set by the Norfolk Archæological Society, in

<sup>1</sup> Any communication may be addressed to Mr. Ready at the office of the Archæological Institute, 26, Suffolk Street.

giving a catalogue of the seals of the Bishops of Norwich from the eleventh century to the Reformation, preceded by the very curious seal of Ethilwald, Bishop of Dunwich, about A.D. 850, the only matrix of an episcopal seal of its period with which we are acquainted.<sup>2</sup> We may here likewise invite attention to the useful inventory of Welsh seals collected by Mr. Ready, lately published by the Cambrian Archæological Association.<sup>3</sup> Casts of any of these may be obtained from him.

The increasing interest in the study and collection of Mediæval Seals has given encouragement to the fabrication of matrices of various materials; and it may be well to caution the unwary against such malpractices, which have been carried to a considerable extent both on the continent and in our own country. Fictitious matrices of brass were largely manufactured in the north of Italy and certain other places, long before any prevalent taste for works of Sphragistic art. Bologna has been mentioned as a source from which imitative seals were extensively supplied. These brass matrices were, however, not without a certain value, being for the most part, if not wholly, casts in metal obtained from original impressions of ancient seals, which obviously might be inaccessible to the collector, and in some instances unique. The accurate reproduction, therefore, of such authentic specimens, so far as it was practised without deceptive intention, was not in itself objectionable; but it naturally suggested to designing persons the means of increasing their dishonest gains. In recent times, in our own country, fictitious matrices have frequently occurred, formed of jet, or of coarse bituminous shale, obtained, it is believed, on the north-eastern parts of Yorkshire, probably in the neighbourhood of Whitby, where jet is found in considerable quantities. These seals, in some instances fabricated with considerable skill, have been offered for sale in parts of England remote from Yorkshire, usually at low prices, and stated to have been found in burial places near those localities, or on some sites of ancient occupation. It has been supposed, with much probability, that the manufacture of such false matrices may have been suggested by a curious seal of jet, preserved in the museum at Whitby, and bearing the name of Osbert de Hiltune. It was exhibited in the temporary museum at the meeting of the Institute at York in 1846. See the Catalogue of Antiquities, York volume, p. 23. Several fictitious seals of such material have been shown at the meetings of the Institute. We may here also notice fictitious matrices formed of hone-stone, or a fine-grained material resembling lithographic slate, noticed in this Journal, vol. xvi. p. 196; vol. xvii. p. 60. Of the examples which have come under our notice, one was a pretended seal of King John, another of Lady Jane Grey, and a third of Mary Queen of Scots. We regret moreover to learn that the traffic in forgeries of seals has been carried to such an extent on the continent, that during the last year a report on the subject was made to the Society of Antiquaries of France by M. Bontaric, in which some curious facts are detailed, with cautions well deserving of perusal even by the most wary collector. He denounces the fraudulent fabrication of matrices of ivory; of these no example, so far as we are aware, has occurred in this country. This Report has been recently published in the *Revue Archéologique*, New Series, vol. iii. p. 167.

<sup>2</sup> Norfolk Archæology, vol. i. pp. 305-323. This useful catalogue was compiled by Mr. T. G. Bayfield.

<sup>3</sup> *Archæologia Cambrensis*, third series, vol. vi. p. 281. The seals enumerated amount to 270.



1. ROYAL SIGNET OF THE EAGLE attached to the Will of King Henry VI., preserved in the archives of King's College, Cambridge, from a cast made of it by Mr. Ready, who has been liberally allowed access to those highly interesting documents for the purpose of making casts of any of the seals.

That Will, as it is called, is in reality a declaration of the uses, or, as we should now term them, trusts of the manors and other estates with which that sovereign endowed St. Mary's College, Eton, and King's College, Cambridge. It is dated the 12th of March, 1447, and the reference at the conclusion to the seals attached to it is, according to the copy published in the Collection of Royal Wills, as follows :—"And in witness that this is my full will and intent, I have sett hereto my great seale, and the seale of my said duchy,<sup>1</sup> and my seale apointed and assigned by me for the said castles, lordships, mannors, lands, tenements, rents, services, and other possessions put into the said feoffment: and also as well the signet I use in mine owne governance for the same duchie, as the signet of mine armes." Though this signet is not here designated the Signet of the Eagle, as was sometimes the case in documents to which it was attached, there can be no doubt that it is the seal here called "the signet I use in mine own governance for the same duchie." The real size of the seal is shown by the small outline woodcut; but we have thought it expedient to give it of a larger size, that the legend and details may more clearly appear than they would if it were of the same size as the original. The device, as will be seen, is an eagle displayed with two heads; the legend, which is in black letter, we read thus:—"b' sicut aquila prourans ad volandum p., i.e., *pullos*, being the commencement of the 11th verse of the 32nd chapter of Deuteronomy in the Vulgate. The mediæval artist has omitted the second o in *provocans*. By the b at the beginning we understand *versus*; it should have had a diagonal line through it, but this could not be given in type. The ground

<sup>1</sup> i.e., of Lancaster.



on which is the device rises boldly above that of the legend, as if the former were a stone set probably in silver or gold. As a work of art, however, this seal is by no means what might have been expected for a Royal Signet of that period. The stone may have been difficult to engrave; but more of this hereafter.

The existence of a Royal Signet called the Eagle has been for some years known to modern antiquaries. It is noticed in the *Journal of Bishop Beckington's Embassy to the Count of Armagnac*, edited by Sir H. Nicolas in 1828, and is the subject of a long note in the *Trevelyan Papers*, vol. i. p. 77, published by the Camden Society in 1857. On both occasions we believe the information relating to it was principally contributed by Mr. T. D. Hardy of the Public Record Office. In the former publication, p. 130, is a woodcut of the Signet; but, having been taken apparently from an imperfect impression, the legend is wanting, and the device is by no means satisfactory.

The earliest evidence of the use of this Signet that has been discovered should seem to be a letter from Henry V. in 1421 to the Bishop of Durham, then Chancellor of England, which concludes thus:—"Yeven under our Signet of the Egle in absence of our oothir at our town of Doovore the viij day of June." The next is another letter in the same year from the King to the Chancellor, which thus terminates:—"Yoven under our Signet of the Egle in absence of our oethir Signet at Webley the vij day of March." In the *Rolls of Parliament*, vol. iv. p. 299, under 4 Henry VI., we find mention made of a codicil to the will of Henry V., written with his own hand, "*et signeto suo del' Egle signato.*" Henry VI. made frequent use of this seal. In the before-cited *Journal*, pp. 4, 6, are two letters from him in 1442, which conclude with, "Yeven under our Signet of Th' Egle at our Castel of Windesore," &c.; and several of his letters sealed with it are said to be existing among the public records. It was also employed by him to expedite his commands to the Chancellor of the Duchy of Lancaster. We have seen it designated by him in his before-mentioned Will, "the signet I use in mine own governance of the same duchie." In consequence of an ordinance made in 1443, some doubt seems to have arisen as to the validity of certain grants which had been passed under the Great Seal upon the authority of warrants under this Signet; and Henry VI. addressed a letter to his Chancellor, dated the 7th of Nov., 23 Henry VI., under the Privy Seal, in which he stated that he held for good all grants since the 10th year of his reign made by letters under "our Signetes of the Egle and Armes." In the *Trevelyan Papers*, p. 75, is a grant to Sir John Trevelyan, dated the 15th of October, 24 Henry VI., which on the Roll is stated to have been made "*Per billam manu ipsius Regis signatam et signeto Aquilæ sigillatam.*" In probably the next year, on August 4th, one John Kerver having been found guilty of treason, the King, in the absence of the Privy Seal, sent a letter sealed with the Signet of the Eagle to the Chancellor, commanding him to grant the offender a pardon under the Great Seal.<sup>2</sup> Next in order of time comes the instance of the use of this Signet in the endowment of the before-mentioned Colleges. On the 31st of May, 1454, the Council ordered that, notwithstanding in time past the Chancellor of the Duchy of Lancaster of that part that was "*putte in feffement,*" had in commandment from the King not to receive any letter

<sup>2</sup> A copy of this letter is printed in the *Excerpta Historica*, p. 281.

for his warrant of any thing to be sped by him under any seal save the Signet of the Eagle only, the Privy Seal should thenceforth be sufficient warrant to the said Chancellor, and no other. This order was made during the incapacity of the King, after the Duke of York had obtained a place in the Council, and procured the imprisonment of his rival Somerset. The Signet of the Eagle was afterwards used for warrants to the Chancellor of the Duchy as before ; but whether in respect of the part not "putte in feffement," or because the order of Council was disregarded, does not appear. The last known instance of the employment of this Signet was for the Will of Henry VII. ; the seals attached to which are therein said to be "as well our privy Seale, as our Signet remaining in the keeping of our Secretary, and our privy Signet of the Egvell remaynyng in our owen keeping, as also our grete Seale." What afterwards became of it has not been ascertained.

To the author of the note on this Signet in the Trevelyan Papers we are indebted for most of the above instances of its use ; indeed all of them, except the will of Henry VI., are there mentioned. As he has on two occasions with a considerable interval given his attention to the subject, he is not likely to have overlooked anything in the records that have come under his notice, which would elucidate it. "It is not exactly known," he says, "when the Signet of the Eagle was first used by the Sovereigns of England, but it was undoubtedly the Seal of the Honor of the Eagle which was annexed to the crown by King Henry III. in 1268, and then used to seal documents relating to that honor in the same way as the seals of the Earldom of Chester, the Duchy of Cornwall, and the Palatinate of Lancaster, were employed in matters concerning those seignories." With deference to such an authority we would submit, that it has been too hastily assumed that this Signet was the seal of the Honor of the Eagle. One remarkable fact is, that among all the known instances of its use, and among all the occasions on which it has been found mentioned, no one appears to have been in any way connected with that Honor. Its extreme dissimilarity also to the class of seals with which it has been compared is very striking. The name of the Signet, and that alone, should seem to have suggested the opinion which has been so confidently advanced and so readily accepted. An honor, when used to denote a seignory, signified a manor which comprised other manors dependent on it. For this reason the large manor where was the principal residence of an earl or baron was often so styled ; it was a very different thing from the earldom or barony, though in early times it generally formed part of the barony by tenure. The Honor of the Eagle was the manor or honor of Pevensey. It acquired the name of the Honor of the Eagle after it came to be held by the family De Aquila in the reign of Henry I. They derived their name from Aigle or L'Aigle, in Latin Aquila, a town in Normandy, whence they came. They were not at all pre-eminent either for their descent, or for their rank, wealth, or influence. The last of them that held this honor was Gilbert de Aquila. He forfeited it to the crown, and Henry III., in the 19th year of his reign, granted it temporarily to Gilbert Marshall, Earl of Pembroke, for the service of two knights ; and on its being surrendered by him, it was granted in the 25 Henry III. to Peter de Savoy, uncle of Queen Eleanor.<sup>3</sup> After his death some provision seems to have been made out

<sup>3</sup> Dugd. Bar., vol. i. p. 475-6, 605.

of it for the Queen herself. In 53 Henry III. that King, with her consent, granted to their eldest son, Prince Edward, afterwards Edward I., "*le honur del Egle ove tutus les apurtenaunces a avoir e tenyr a luy e a ses eyrs Reys de Engleterre ensy ke enterement remayne a la corune quite-ment et enterement par droyt heritage a tuz jurs.*"<sup>4</sup> Probably the importance of the castle of Pevensey led to this annexation of the Honor to the crown. It appears to have continued entirely so annexed till the 46 Edward III., when John of Ghent, having surrendered to the King, his father, the Earldom of Richmond, he had in lieu of it a very ample grant of manors and lands in several counties to him and the heirs of his body, *i.e.*, in tail.<sup>5</sup> This comprised the castle and leucate or lowey of Pevensey (*castrum et leucatam de Pevensey*) with the appurtenances, nothing being said of the Honor of the Eagle; very different language this from that in the grant to Edward I., where the Honor of the Eagle is expressly mentioned. It is not clear that the Honor, *i.e.*, the seignory of it, passed to John of Ghent; but what did not pass to him continued, with the reversion on failure of his issue, in the crown. On the accession of his son to the throne as Henry IV., he, not being the heir of Edward I., did not come within the terms of the grant to that prince; but Henry was the heir in tail under the grant to his father of the castle and leucate of Pevensey. Knowing that he could not be at the same time king and duke, lord and vassal, he was too prudent to risk the union of his dukedom and hereditary estates with the crown, lest in case he lost his kingdom, he should lose them also. He, therefore, within a few weeks after he was acknowledged as King, obtained the sanction of Parliament to a charter settling the Duchy of Lancaster and his hereditary estates in general terms on himself and his heirs for ever, to remain, descend, and be administered and governed as if he had never acquired the regal dignity.<sup>6</sup> If his father had the Honor of the Eagle, it should seem to have been comprised in this charter. On the 12th of February following, Henry granted, it is said, the office of constable of the castle of Pevensey, with the Honor of the Eagle, and all his manors, lands, &c. in the rape of Pevensey, to Sir John Pelham and his heirs male, in reward for his services; which grant was confirmed, it seems, on the 1st of July following. This reads like a grant of the Honor of the Eagle also to Sir John in tail male, but we do not know how far the language can be relied on. We have the notice of the grant and confirmation in Collins's Peerage,<sup>7</sup> on the authority of the collections of Philpot, Somerset Herald, who drew out a pedigree of the Pelham family in 1632. We have searched the Patent Rolls of 1 Henry IV. without finding either the grant or the confirmation. They may be in the Duchy office; for we learn from the same authority,<sup>8</sup> that in 3 Henry V., 1415, Sir John Pelham granted the office of constable of Pevensey to his son, and stated in the deed that he had it by the grant of Henry IV. under his seal of the Duchy of Lancaster. We have not been able to trace the history of this Honor farther, nor is it material for our purpose to do so.

The barons De Aquila, or at least the later of them, probably bore an eagle, as the books state, but not an eagle with two heads. However, waiving this discrepancy, we see nothing in the history of the Honor of

<sup>4</sup> A copy of this grant is printed in Beckington's Journal, p. 130.

<sup>5</sup> Rymer, vol. iii. p. 949, 950.

<sup>6</sup> Rot. Parl., vol. iv. p. 46.

<sup>7</sup> Edit. 1756, vol. i. p. 530; edit. by Bridges, vol. v. p. 492.

<sup>8</sup> Collins's Peerage, 1756, vol. i. p. 543; edit. by Bridges, vol. v. p. 500.

the Eagle that should have induced our sovereigns, after the annexation of it to the crown, to use a seal with the device of an eagle, as the peculiar seal for documents relating to it. Besides that we find no example nor any evidence of such a practice, when we do meet with a document relating to this Honor, the seal is totally different; as the grant to John of Ghent and the letters patent of the next day for giving seizin,<sup>9</sup> both which were doubtless under the great seal of Edward III., and the grant to Sir John Pelham, which was under the seal of the Duchy of Lancaster. It is remarkable too, that there is no evidence of this Signet, or of any seal with an eagle, having been used by Edward I., Edward II., or Edward III., though the Honor was unquestionably in the crown till the 46 Edward III.; nor by Edward IV. or Richard III. during their respective reigns, when the Honor, unless it had been granted to Sir John Pelham, was still in the crown as part of the estates comprised in the Duchy of Lancaster. If the Honor were granted in tail male to Sir John Pelham, it is improbable that Henry V. and Henry VI. would have adopted the seal relating to it as their private signet. This seal appears to have been used only by sovereigns of the House of Lancaster, and by them chiefly for their private affairs. They, it is true, if the Honor had not been granted away, were possessed of that seignory as part either of the duchy estates or of the royal demesnes. But we think the Eagle may be accounted for in another and wholly different manner.

If an eagle were not one of the badges of the House of Lancaster, it was frequently used by them otherwise than on this Signet. There is a seal of John of Ghent's, engraved in Sandford,<sup>1</sup> from a deed dated the 28th of January, 1375 (49 Edw. III.), on which, in a quatrefoil panel, are the arms of that prince, France and England quarterly a label *erm.*, on a shield couché, ensigned with his crest upon a heaume, and on each side of the heaume, occupying one of the foils, is an eagle holding in its talons a padlock, and trying to open it with its beak. The seal must be some years earlier than the deed, for the legend is—*S' pribat : Johis : Ducis lancast' : comit : richmond : Verb : linc : linc : senescalli : angl*; and, as he was then Earl of Richmond, it must have been made before the grant to him of the castle and leucate of Pevensey on the surrender of that earldom in June, 1372. He is not styled King of Castile and Leon, though he had assumed this title in that year on his marriage with his second wife Constance. It was an age for enigmatical devices, often now difficult of solution. Whence this eagle was derived and what was signified by its trying to open the padlock, is uncertain. We do not think it was due to the Castilian alliance; for, besides that he is not here styled King of Castile and Leon, he relinquished that title in 1388, on the marriage of his daughter with the Prince of Asturias, and yet as we shall presently see, the eagle, though not the padlock, was used by his descendants. It may have been allusive to his name, John; but what restraint upon or object of his ambition was dimly figured by its trying to open the lock, is extremely obscure. About 1370 the illness of the Black Prince had become alarming; and in the event of its proving fatal the aspiring Lancaster saw only two children and the young wife of Mortimer between him and the succession to the crown. He may have then entertained his project of procuring a

<sup>9</sup> Rymer, vol. iii. p. 950.

<sup>1</sup> Genealogical History of the Kings of

England, p. 244, and also in Nichol's Leicestershire, vol. i. pl. xiii.

settlement of the crown on the male issue of his father,<sup>2</sup> or even his later one (the other having failed), a claim on the behalf of his son, afterwards Henry IV., as the heir of Edmund Crouchback, pretending that he was the elder brother of Edward I;<sup>3</sup> a claim which was renewed by his son, as is well known, on the deposition of Richard II. If such ends or means as these were within the scope of this device, we can understand why the lock was discontinued after Henry's accession, and the eagle was retained and held in high esteem. The Falcon and Fetterlock of the Duke of York have been often noticed, but the Eagle and Padlock of John of Ghent have received little attention. At the nuptial feast, on the marriage of Henry IV. with Joan of Navarre, one of the "Sotilties" was "Egle coronys in sotelte."<sup>4</sup> The crowning of the bird was not without significance. Upon the soffit of the canopy of their monument in Canterbury Cathedral were eagles volant and greyhounds, severally surrounded by a garter; and two collars of SS. had each a golden eagle with wings expanded for the pendant.<sup>5</sup> The stops between the words *soverayne* and *a temperance*, which are several times repeated on the soffit, are eagles with wings expanded, crowned, and gennets also crowned. At the interview of Henry V. with the King of France at Meulan, the former had a large tent of blue velvet and green, with devices of antelopes, and on the top was "a greate Eagle of golde, whose iyes wer of suche orient diamondes that thei glistered and shone ouer the whole felde." At the top of the French King's tent was his badge, a white hart flying, made all of fine silver, with wings enameled.<sup>6</sup> Henry VI., we have seen, used this Signet of the Eagle frequently, and at that time the eagle was regarded as a royal badge. This we learn from a satirical poem, written in 1449 or 1450, wherein the persons spoken of are indicated by their badges, over which their names have been inserted in a contemporary hand. In it the following verses occur:—

"The Cornysse chawgh offt wt his trayne  
Hath made our 'Egull' blynde:"

and over "Cornysse chawgh" is written "Trevilian," and over "Egull" is "Rex."<sup>7</sup> By Trevilian was meant Sir John Trevelyan, who was one of the esquires of the body to Henry VI.

It can hardly, we think, be reasonably held, that the eagle thus used and honored by these sovereigns was due to the annexation to the crown of a seignory of little importance upwards of a century before.

A remarkable feature in this Signet is that the eagle has two heads. Did we suppose it to have been engraved for either John of Ghent or his son, this would present more difficulty than it does in our view of the subject. We think the stone was a mediæval gem, many years older than the setting. That it was an engraved stone, appears almost certain from the impression. Its setting we have seen was peculiar, being deep within a metal rim, which rose much above it and bore the legend. The letters are faint in the impression, as if in 1447 the Signet had been a long time in use, and the rim a good deal rubbed down. Judging from the characters of the

<sup>2</sup> Archaeologia, vol. xxii. p. 231.

<sup>3</sup> Leland's Collectanea, p. 383.

<sup>4</sup> Harleian MSS., No. 279.

<sup>5</sup> Blore's Monumental Remains, Henry

IV., p. 19; Willement's Heraldic Notices of Canterbury Cathedral, p. 51.

<sup>6</sup> Hall, fo. lxx. verso.

<sup>7</sup> Excerpta Historica, p. 161.

legend, the setting was most likely executed late in the fourteenth century, or soon after 1400. The Signet may have been an ornamental pendant, or even a gold ring with a gem, though the shoulders have left no trace on the impression; for the rim was so high that they were not likely to touch the wax. At the probable date of the setting, the usage as to the Imperial Eagle was to represent it generally with two heads; but the father and brother of the first Queen of Richard II. were Emperors, and had borne it with one head. The change, therefore, of that eagle from single-headed to double-headed must have been familiar to the English court at the end of the fourteenth century. But eagles with two heads had been known in Germany many years before, and in the East even much longer. The gem of this Signet may have come from Germany or the East; and John of Ghent or Henry IV., who both appear to have used more than one eagle, might have seen no inconsistency in adopting for his signet a double eagle or two eagles conjoined by dimidiation, as this form has been considered. The execution of this device reminds us of some of the Persian gems which are often brought from the East reset in rings. A mediæval oriental gem with such an eagle need not surprise us. In the last volume of this Journal, p. 145, attention was called to two Saracenic coins of the twelfth and thirteenth centuries which bear a double-headed eagle; and in the very choice Collection of John Henderson, Esq., F.S.A. are a large and beautiful brass dish inlaid with silver, and also a fine spherical *pomme chauffrette* of unusual size, both evidently by the artificers of Mosul or its neighbourhood, and probably not later than the thirteenth century; on which are several such eagles, all of the same type and very like the usual European form of this device in mediæval times.

The legend, as has been stated, is the commencement of the 11th verse of the 32nd chapter of Deuteronomy, according to the Vulgate. The whole passage is as follows:—"Sicut aquila provocans ad volandum pullos suos, et super eos volitans, expandit alas suas, et assumpsit eum atque portavit in humeris suis." May not this have been adopted to be obscurely allusive either to the ambitious Lancaster, who was so solicitous to advance his progeny to the throne, and who so effectually tutored the aspirations of his son that they were crowned with success; or to Henry IV., when in possession of the throne, counselling his sons how to secure to themselves the kingdom that he had acquired?

As Henry V. made use of this Signet, it was hoped that it might be found in the inventory of his jewels, &c., which is published in the Rolls of Parliament;<sup>s</sup> but, though there are four signets, all of gold, and many rings mentioned, none of them could be identified with it.

2. SEAL OF WILLIAM DE FORZ OR FORTIBUS, EARL OF ALBEMARLE.—For this example of a personal seal of early date we are indebted to the kindness of his Grace the Duke of Northumberland. The original impression is appended by a braided cord, once of two colors, red and probably yellow, to an undated charter or deed, whereby the Earl granted to Reginald "Portarius" (or Porter) in fee a considerable quantity of land in Cumberland, on the north side of the river Derwent, between the townships of Papcastle and Bridekirk, in consideration of his homage and

<sup>s</sup> Vol. iv. p. 214.

service, and at a yearly rent of two shillings. The document, with the contractions not doubtful extended, is as follows:—

“Omnibus hoc Scriptum audituris et visuris W. de Forc’ (or Fort’), Comes Albemarle, salutem. Noveritis me dedisse et concessisse, et hac presenti carta mea confirmasse Reginaldo portario et heredibus suis, pro Humagio et Servizio suo, totam terram per has divisas, videlicet, a capite essarti Huttinge super Derewente in australi parte ascendendo usque ad Syket juxta terram defensibilem de Papecaster, et sic versus occidentem usque ad viam Regalem, et deinde usque ad Siket in aquiloni (sic) parte de Gallheberge, et deinde usque ad Turbariam, et deinde versus orientem descendendo per divisas inter Papecaster et Brydeskyrke usque ad ripariam (or ripam) de Derewente; Tenendam et habendam de me et heredibus meis sibi et heredibus suis libere, quiete, pacifice, et honorifice, cum omnibus asiamentis et comuni (sic) in omnibus infra (sic) villam et extra de Papecaster, pro omni servicio et consuetudine reddendo inde annuatim mihi et heredibus meis duos solidos, scilicet, xij denarios ad Pentecosten, et xij denarios ad festum Beati Martini. Ut hec donatio rata sit hoc Scriptum sigilli mei appositione corroboravi. Hiis testibus, Domino Gaufrido de Campo Denar’, Petro Gyllote, Willelmo de Driffelde tunc Senescallo de Allerdale, Ada de Derewentewater, Johanne de Brigham, Hugone de Moryscebe, Gaufrido Talentire, Ricardo de Alneburche, Alano de Chaldebeche.”

The seal is of dark green wax, of the same size as it is represented in the wood-cut. On the obverse appears the Earl in armour on horseback; the legend, which is now mutilated, we may safely assume to have been originally as follows, the missing letters being supplied in parentheses:—SI(GILL : ) WILLELMI : DE : FORZ : COM(ITIS : ALBEMARLE)IE. On the reverse is an escutcheon, having the upper corners rounded off according to a fashion not uncommon among Scotch seals of the period, which is charged with a cross patonce *vair*; the legend, which is also mutilated, was in all probability as follows, the missing letters being supplied as before:—SECR(ETVM : WILLELMI : D)E : FORZ : COMITIS : ALBEMARLE.

The origin of this name, Forz or Fortibus, we have not seen noticed. It should seem to be French and local; possibly from Fors, a village in Poitou, about four leagues south of Niort, or from a seignory of Fors in Poitou. That province came to the Kings of England by the marriage of Henry II. with his Queen, Eleanor of Aquitaine. The earliest mention we have found of the family is in 1 Richard I. (1190), when William de Forz was a witness to a charter granted by that King to the Jews, and dated at Rouen.<sup>9</sup> In the same year William de Forz de Vlerum or Valeron was with Richard in Anjou, and was created one of the admirals of his fleet about to sail for Palestine;<sup>1</sup> and soon after we have “Willelmum de Forz Dulerum,” associated with several bishops and barons who engaged on oath, that Richard should observe a treaty which he had entered into with Tancred, King of Sicily.<sup>2</sup> Ulerum or Valeron was most likely a seignory or some local distinction. The same person was doubtless intended on each of these three occasions. Seeing the spelling of the name in this country was Forz, and occasionally Fortz, it is not improbable that it was here pronounced as if written Forts, and if so, this would account for its plural form in Latin, de Fortibus. There was a few years later a William

<sup>9</sup> Rymer, vol. i. p. 51.

Brompton, Script. Decem, 1173.

<sup>1</sup> Hovenden, Script. p. Bedam, 666;

<sup>2</sup> Rymer, vol. i. p. 52.



Seal and Counterseal of William de Forz or Fortibus, Earl of Albemarle.





de Fortz of Vivonne, in Poitou, who bore different arms from those above mentioned. For in the Roll of Arms, t. Hen. III., edited by Nicolas, we find William de Fortz de Vivonia with the arms, "d'argent a chef de goulles;" while in the same Roll those of the Earl of Albemarle, who was a William de Forz, are "de goulles ung croix pate de verre." This William de Fortz de Vivonia was probably the same person that is mentioned as William de Fortibus in the Additions to Dugdale's Baronage, in the Collectanea Topographica, &c., vii. p. 137, under Malet. According to Dugdale, Mabel, the elder daughter and co-heir of William Malet, married Hugh de Vivon. The learned contributor of those Additions calls the family *Vivoïn*, and says: "The family was seated in Poitou, and this Hugh, who married the elder co-heir of Malet, was steward of Poitou, Aquitaine and Gascony, under King Henry the Third. He had issue by the said Mabel two sons, William and Hugh, and one daughter. . . . William the eldest son was called de Fortibus (ob militarem virtutem) and in 32 Henry III. had leave to go over to Poitou to recover such lands and tenements as ought to descend to him by inheritance from the death of Americ de Vivonia his uncle. He married Maud de Kyme, sixth daughter and co-heir of Sybyl de Ferrars, by whom he had four daughters his co-heirs." According to French genealogists, it should seem probable that this William was a cadet of the house of Vivonne, and derived his surname from a seignory of Fors.<sup>3</sup> The arms of Vivonne were *erm.* a chief *gu.* Those ascribed to him in the Roll t. Henry III. are not more unlike than might be expected to be borne by a junior branch of the family. The uncle, Americ, may have been the head of the French family. If the Earls of Albemarle named De Forz were of the Vivonne family, the first of them had most likely assumed for his arms *gu.* a cross patonce *vair*.

There were three of those Earls, grandfather, father, and son, who had the christian name of William. The grandfather married Hawise, daughter and heir of William le Gros, Earl of Albemarle, and widow of William de Mandeville, Earl of Essex, who died in 1189. This William de Forz died in 1195, leaving his wife surviving, who then married Baldwin de Betun. He became Earl of Albemarle in her right, and died in 1212; whereupon her only son, William de Forz, became Earl when he could have been but just of age. He married Aveline, daughter of Richard de Montfichet, and died in 1241, having been for awhile an active supporter of King John, though he was one of the twenty-five barons chosen to enforce his observance of the Great Charter. He had a confirmation of his lands by that King in the sixteenth year of his reign. His son and heir, William, married first Christian, daughter and one of the co-heirs of Alan de Galloway, and secondly, Isabella, daughter of Baldwin Earl of Rivers, and died in 1256. He had three sons and two daughters; the sons and one daughter died young and without issue; the other daughter, whose name was Aveline, became his sole heir, and married Edmund Earl of Lancaster, son of Henry III.

The deed, we have seen, is undated; but from the handwriting, the language of the grant, the character of the seal, and some indirect evidence supplied by the names of some of the witnesses, which will be presently noticed, we are led to attribute the document to the second William de

<sup>3</sup> See Dictionnaire de la Noblesse, v. Fors; and Dictionnaire Genealogique, &c., Paris, 1757, v. Vivonne.

Forz, who was Earl of Albemarle from 1212 to 1241, The arms ascribed to these Earls by Brooke, uncorrected by Vincent, are the same as those of William de Fortz of Vivonne in the Roll t. Henry III.; and in the Roll of Arms t. Edward III., printed in *Collectanea Topographica, &c.*, ii. p. 324, we find "William de Forz de Coupland port d'argent ove un chief de goules : cestuy feust Conte d'albemarle." But it appears from the Roll t. Henry III., that the then Earl of Albemarle, who was most likely the third of the name, bore *gu.* a cross patée *vair*: at that time patée often meant what is now termed patonce, the form shown in the woodcut of the seal. A portion of what is supposed to have been a surcote of the last mentioned Earl is engraved in *Vetusta Mon.* vi. pl. xviii., on which are a cross patonce *vair*, and a lion rampant *az.* for Rivers, his second wife; and in the letterpress that accompanies it there is a woodcut of a seal on which are an escutcheon charged with a cross patonce *vair*, and the legend SIGILL. COM. GUILLE(LMI. D)E. FORZ. The form of the escutcheon is like that on the seal to this document, and both these seals may probably be referred to the same Earl. If so, the equestrian figure on the obverse of the seal now engraved would seem to show they are both earlier in date than 1241, when the third William de Forz succeeded to the earldom.

Of the grantee, Reginald Portarius, nothing more has been discovered; nor have we been able to identify any of the witnesses to the grant; but six of them are found attesting a grant by a William de Forz, Earl of Albemarle, to the Priory of St. Bees,<sup>5</sup> and they are there associated with Sir Thomas Keret and Sir William de Ireby, names which occur several times in the Close and Liberate Rolls of the reign of John. The former was one of the Flemish knights in his service, and was rewarded by some grants of land in Kent and Essex, but we can find no mention of him or any son of him after that reign. The latter was in that King's service as "vadelettus," in the twelfth and fifteenth years of his reign, having charge of his dogs on several occasions, and being otherwise employed in matters relating to hunting. He was of the Cumbrian family of Ireby,<sup>6</sup> and at that time most likely young. In 17 John, a precept was issued to the Sheriff of Carlisle, to deliver to him land lately held by Nicholas de Stouteville in the vale of Liddell, and land late of Ranulph Wonekil in Ulvesdale.<sup>7</sup> He married Christian, daughter of Odard de Hodeholme, and left a daughter Christian, his heir, who married Thomas de Lascell.<sup>8</sup> A Sir William de Ireby appears also as a witness to a grant by Richard, King of the Romans, to Knaresborough Priory in 1257.<sup>9</sup> If this were the same person, he was then in all probability above sixty years of age. He was living at that time, but it may have been a great nephew of the same name, grandson of his eldest brother. In the grant to St. Bees Priory, as printed in the *Monasticon*, William de Driffelde is called "senescallo de Cokermutha," and Alan de Chaldebèche appears as "Alano persona de Caldebek," while the name, Geoffrey de Campo Denar' is given as "Galfrido de Chandever." Supposing Campo Denar' to be correct, it might mean Campeny, or Campeneys, according as we read Denarii, or Denariorum; names derived from De Campania, and to be found in the

<sup>4</sup> Coupland was in Cumberland near Whitehaven. See *Mon. Ang.* (orig. edit.) vol. i. p. 396.

<sup>5</sup> *Mon. Ang.*, vol. i. p. 397.

<sup>6</sup> Hutchinson, vol. ii. p. 365.

<sup>7</sup> Rot. Litt., Claus i. p. 256.

<sup>8</sup> Excerpta e Rot. Fin., vol. ii. p. 267.

<sup>9</sup> *Mon. Ang.*, vol. ii. p. 834.

records of that period. As Odo, Earl of Champagne, the Conqueror's brother, had been the founder of the family which was represented by Hawise, the wife of the first William de Forz, it is not improbable that some of their dependents may have had the surname De Champagne. There was, however, the name of Candevre at the same period, derived, we may suppose, from one of the three places in Hampshire so called, and formerly so spelt, but now Candover. The two last syllables seem the same word that occurs in Micheldever, a place in the same county near the Candovers. Whence it came and what is its meaning, is uncertain; but in the forms of *defer* and *defr* it is found in Anglo-Saxon times. If an English scribe did translate Campeneys (now Champneys) into De Campo Denariorum, it was not a bolder flight than his who rendered Hussey by Usus mare. We have sought in vain for some other mention of this Sir Geoffrey, to clear up the obscurity that envelopes his surname.

As to the land comprised in this grant to Reginald Portarius, it will be observed that the boundaries are given with a degree of particularity unusual in a deed of that period. These, one of the members of the Institute, Mr. Frecheville Dykes, who resides near the spot, has been so obliging as to examine with great care, and has been able to trace them so closely as to ascertain that the land is almost identical with the outlying hamlet of Haines Hill, containing about 165 acres, which belongs to the township of Dovenby. The head of the assart (or clearing), the Huttinge (or Holm),<sup>1</sup> and also the two Sikets, or Gills, as such brussey by there called at the present day, can be identified. He finds the "Viam Regalem," he thinks, in the Roman road, and the "terram defensibilem" in the remains of earthworks which mark the site of what was a Roman station at Papecastle; or it may have been land there free from common and liable to be fenced or inclosed (terra in defenso).<sup>2</sup> Gallheberge is now Gallow Barrow (or Gallows Hill), and the turbary is represented by a moss.<sup>3</sup> This land was, in all probability, some part of that which had descended to the grantor William de Forz from his mother, Hawise, daughter of William le Gros, Earl of Albemarle, by his wife Cecilia, daughter of William Fitz Duncan, son of Duncan, the illegitimate brother of David, King of Scotland. At that time Cumberland, it will be remembered, had been recently part of Scotland, or at least held by the Kings of Scotland. The descent of the manor of Allerdale, of which this land probably formed part, is set forth in the proceedings in a suit prosecuted in the parliament of England in the reign of Edward II. for the recovery of it by Alicia de Lucy and Thomas de Multon, who claimed it as the heirs of William Fitz Duncan, after the death of Aveline, the daughter and heir of the third William de Forz, Earl of Albemarle.<sup>4</sup>

W. S. WALFORD AND ALBERT WAY.

<sup>1</sup> Hutting is probably a cognate of the German Hutung (pasture), though we have not found it in Bosworth or Lye.

<sup>2</sup> See Du Cange, v. Defensum.

<sup>3</sup> We regret that our limits will not allow us to give more fully the interesting particulars furnished by Mr. F. Dykes.

<sup>4</sup> Rot. Parl., vol. i. p. 848-9.

## Original Documents.

### DEEDS RELATING TO PROPERTY IN VARIOUS PARTS OF YORKSHIRE: FROM THE MUNIMENT ROOM AT WOOLLEY PARK NEAR WAKEFIELD.

COMMUNICATED BY GEORGE WENTWORTH, Esq.

THROUGH the courtesy of Mr. George Wentworth, to whose obliging communications we have been on former occasions indebted for documents and information connected with localities adjoining his paternal estates in Yorkshire, we are enabled again to place before our readers evidence of a similar nature, by aid of which light is thrown upon the descent of families and property, especially in the picturesque and fertile dales of the Wharfe and the Aire.

Of the miscellaneous documents thus kindly entrusted to us from the Muniment Room at Woolley Park, it has appeared advisable, with one exception, to give only detailed abstracts, which may prove more acceptable to the general reader than the tedious repetition of legal phraseology.

The earliest of the documents placed in our hands on the present occasion by Mr. Wentworth bears date A. D. 1298, and it relates to Poole, a township in the parish of Otley, where the prioress and convent of Arthington had possessions about five miles to the south of the river Wharfe, on the south bank of which the Priory stood. Of this document the following is an abstract.

Deed indented, dated on the feast of the Invention of the Holy Cross (May 3), A. D. 1298, whereby John, called Russelle, vicar of the church of Knaresborough, leased to Sir Richard de Goldsburghe, knight, all the land with the appurtenances which the said John had in the town and territory of Pouel of the demise of the Prioress and Convent of Arthingtone; to hold to the said Richard his heirs and assigns from the feast of St. Martin in that year for the term of sixteen years next following, at the yearly rent of 33s. 4d. Witnessed by "Laurencio de Arthingtone, Willelmo le Hunte de Adel, Willelmo de Adel de Arthingtone, Roberto de Pouel, Paulino de eadem, et aliis." Appended by a parchment label is a seal on fine red wax, of pointed-oval form, length about  $\frac{1}{2}$  of an inch; the device is the Virgin seated, with the infant Saviour on her knees; legend—*MATER DEI MEMENTO MEI*.

Sir Richard de Goldsborough, one of the parties in the foregoing lease, was of a family of note in the West Riding of Yorkshire, and named from their residence at Goldsborough near Knaresborough. Mr. Wentworth observes that a Sir Richard de Goldsborough received a pardon 22 Edw. III., with several other knights, for holding justs at Wakefield. (See Cal. Rot.

Pat. p. 157.) He may probably have been the person whose name occurs in the following remarkable document sent to us by Mr. Wentworth.

"Ceste endenture fait entre monsire Richard de Goldesburgh, chivaler, dune part, et Robert Totte, seignour, dautre part, tesmoigne qe le dit monsire Richard ad graunte et lesse al dit Robert deuz Olyveres contenaunz vynt quatre blomes de la feste seynt Piere ad vincula lan du regne le Roi Edward tierce apres le conqueste vynt sysme, en sun parke de Creskelde, rendaunt al dit monsire Richard chesque semayn quatorzse soutz dargent duraunt les deuz Olyvers avaunt ditz ; a tenir et avoir al avaunt dit Robert del avaunt dit monsire Richard de la feste seynt Piere avaunt dist, taunque le bois soit ars du dit parke a la volente le dit monsire Richard saunz interruptione [e le dicte monsieur Richard trovera a dit Robert urre suffisant pur lez ditz Olyvers pur le son donaunt, *interlined*]. Et fait a savoir qe le dit Robert ne nule de soens coupara ne abatera nule manere darbre ne de boys pur les deuz olyvers avaunt ditz mes par la veu et la lyvere le dit monsire Richard, ou par ascun autre par le dit monsire Richard assigne. En tesmoigaunz (*sic*) de queux choses a cestes presentes endentures les parties enterchaungablement ount mys lour seals. Escript a Creskelde le meskerdy en le semayn de Pasque lan avaunt diste." (Dec. 26, 1352.)

The foregoing deed has appeared well deserving of being printed at length, as it seems to relate to certain metallurgical operations, and may possibly tend to throw light upon iron workings in Yorkshire at an early period. The park of Creskelde, in which Sir Richard de Goldesburgh leased to Robert Totte<sup>1</sup> "deuz Olyveres contenaunz vynt quatre blomes," is situated, as Mr. Wentworth informs us, near Otley, the name being at the present time written Kirskill. The manor, now the property of the Darwin family, formerly belonged to the Wentworths of Woolley ; Michael Wentworth, who lived in the reigns of James I. and Charles I., died in 1631 seized of the manor of Kerskill and lands in Arthington. He left Kerskill to his son, Sir George Wentworth, by whom it was portioned out to his daughters, and thus passed out of the family.

We have sought in vain for a satisfactory interpretation of the "Olyveres contenaunz vynt quatre blomes," which we must admit our inability to explain. Bloom, it is well known, is a metallurgical term signifying a hammered mass of iron (Ang.-Sax. Bloma, a mass or lump of metal ; Germ. Eisern Blume), the first form into which the metal is wrought after it has been melted from the ore. A Bloom is usually described as a four-sided ingot about two feet in length ; the next process being the reduction of blooms into anconies, or flat bars with a square rough knot at each end. The large amount of the payment to be made by the lessee here deserves notice, being 14 shillings a week "duraunt les deuz Olyvers ;"<sup>2</sup> but it must be observed that the Olyveres were of limited durability and probably

<sup>1</sup> See a descent of the family of Totty in Whitaker's Ducatus Leodiensis. A Robert Totty occurs as party to a deed in 1404. The name still occurs at Leeds.

<sup>2</sup> It must be observed that, although the word has here been printed "Olyver," (the *v* being taken as equivalent to *y*) ; yet, as will be obvious to those who are

conversant with the writing of the period, this word of unknown derivation ought possibly to be read "Olineres ;" we have sought, but in vain, for any archaism or local term connected with metal-working or any other craft which may supply a clue to the signification of it so read.

perished in the using, and the lessee was to be supplied with fuel, on condition that no tree should be felled without consent of the lessor.

There occurs in this curious little document another term involved in some obscurity. Sir Richard covenanted to provide "*ur*re suffisaunt pur les ditz Olyvers." It has been suggested that *ur*re may signify ore, and the word occurs in this sense in old French writers; Roquefort gives "*Ore*; mine, trésor, metal quelconque."<sup>3</sup> We hope that some of our readers, conversant with archaisms of this class and period, or with technical words in use in the districts of Yorkshire which abound in mineral wealth, may favour us with some more satisfactory interpretations of the terms which Mr. Wentworth has thus brought under our consideration.

It appears by another document preserved at Woolley that, two years subsequently to the date of this lease, Sir Richard de Goldesburghe granted to John de Haln and Robert de Cheworth, his park of Creskeld, "*cum clautura et fossata*," and all other appurtenances, to hold to them and their heirs of the chief lords of the fee by the services therefore due and accustomed. To this deed (without witnesses) dated at Lamely, "*die venationis, in crastino Ascensionis domini*," 28 Edw. III. (23 May, 1354), the grantor appended his seal. The impression is on red wax; the seal is circular and bears an escutcheon charged with a cross moline. From the Roll of Arms, compiled 1337—1350, edited by Sir H. N. Nicolas, we learn that Monsire de Goldesbrough "*port d'argent a une crois patee du sable*."

With the documents already described Mr. Wentworth has communicated two others, concerning the possessions of the Cistercian Monastery of Byland, in the North Riding of Yorkshire. These deeds relate more immediately to the estates of his family at Woolley. Of the first the following is an abstract:—

Deed indented, dated at Woolley (Wlveley) on the feast of Pentecost (June 8) A. D. 1348, whereby Thomas de Stayntone of Woolley released to the Abbot and Convent of Byland (Bellalanda) and their successors all services corporeal and incorporeal, viz., homage, scutage, suit of court, or any other foreign service, or any customs, exactions, or demands which he claimed from them for all their lands and tenements within the territory of Woolley, except the rent of 2s. 3d. for land which the said Abbot and Convent held of him in "*Wlveley Morehouse*" by fealty and the aforesaid rent. Witnessed by "*Dominis Willelmo Scote, Briano de Thornhille, Henrico de Sotehille, militibus, Hugone de Brereley, Johanne de Stayntone, Laurencio de Stayntone, et Thoma de Stayntone, filiis Thome de Stayntone, et aliis*." Seal missing.

With this document a second has been preserved, relating to the same transaction, and executed on the same day, and in presence of the same witnesses. We here give an abstract of it:—

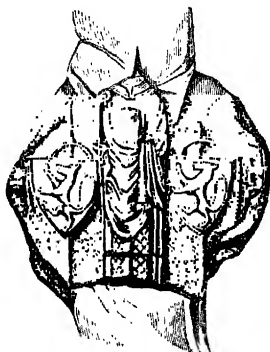
Deed indented, dated at Woolley (Wlveley) on the feast of Pentecost (June 8) A. D. 1348, whereby Robert de Stayntone, son and heir of

<sup>3</sup> Ang.-Sax. *Ora, vena metalli*. According to another supposition, *ur*re may signify fuel, from *ur*o, to burn; Kelham

gives, in his Norman Dictionary, "*ur*e, burned."

Thomas de Stayntone of Woolley, released to the Abbot and Convent of Byland (Bellalanda) for ever all services corporeal and incorporeal and foreign, and also all exactions, customs and demands for all their lands and tenements within the territory of Woolley, except the land in "Wlveley Morehouse," for which they pay annually 2s. 3d. for all service, as appears in a certain quit claim by Thomas his father to the said Abbot and convent. Witnessed by "Dominis Willelmo Scot, Briano de Thornhille, Henrico de Sotehille, militibus, Thoma de Stayntone, Hugone de Breresley, Johanne de Stayntone, Laurencio de Stayntone, et Thoma de Stayntone, filiis Thome de Stayntone, et aliis."

Appended by a parchment label is a fragment of a seal of dark green wax, of pointed-oval form, about  $1\frac{1}{2}$  inch in width; the device appears to have been an ecclesiastical figure standing, holding in his right hand a crosier, and in his left a closed book against his breast; on each side is suspended an escutcheon charged with a lion rampant; the ground is diapered. Of the legend only the letters · · ELL · · remain. On the reverse is an impression of a counterseal, probably the abbot's *secretum*, of oval form, about  $\frac{5}{8}$  inch in length; the device, a gem, possibly antique, is a



Seal of Byland Abbey.

From an impression appended to a document at Woolley Park, Yorkshire.

bull; the legend is—\*GVTGVNANITEBAL:<sup>4</sup>—No perfect impression of any seal of Byland Abbey appears to be known. In the last edition of the *Monasticon* a mutilated impression is mentioned, of which the device seems to have been an abbot with a crosier in one hand and a book in the other; of the legend no more remained than · · · · ABBATIS · DE · BEL · · · · It was appended to a deed without date, probably of the thirteenth century, in the Office of the Duchy of Lancaster. *Mon. Angl.* vol. v. p. 345. We are indebted to Mr. Wentworth for an impression of another seal, probably

<sup>4</sup> The counter seal of which we have here an impression was doubtless one of the interesting class of seals, consisting of antique or mediæval gems set in inscribed rims of silver or other metal. Examples have been noticed in this *Journal*, vol. iii. p. 76, especially one

found in Suffolk, and exhibited by the late Marquis of Northampton. Mr. C. Roach Smith has given a very curious memoir on mediæval seals set with ancient gems, *Collectanea Antiqua*, vol. iv. p. 65, where numerous examples are figured.



of the same abbey, now detached, of which the device appears to have been an ecclesiastical figure standing, between two escutcheons each charged with a lion rampant. The dimensions, form, and general design appear to have been very like those of the seal above described, but it is evidently from a different matrix, and there is no counterseal. Two coats have been assigned to Byland Abbey, namely, gules a lion rampant argent debruised with a crosier in bend sinister or; and quarterly gules and argent a crosier in bend dexter or. The former was doubtless the coat of the founder Roger de Mowbray differenced with a crosier; which addition does not appear upon either of the seals sent by Mr. Wentworth.

It will be noticed that the legend upon the *secretum* used by the Abbot of Byland, as above described, supplies another example of the mysterious talismanic, or phylacteric, inscriptions which have been noticed in former volumes of this Journal, as occurring upon personal ornaments, brooches, and rings, mostly of the fourteenth century. Such objects appear to have been regarded as endued with certain physical qualities; they were designated "medicinable," or "*virtuosi*," and they were probably held in considerable estimation.

The particular formula which here occurs has been frequently noticed upon finger-rings, engraved upon the hoop, but we do not recall any example of its use as the legend on a seal. Of the former, we may cite a ring figured in this Journal, vol. iii. p. 267, found at Bredicot, Worcestershire, and inscribed—+ THEBALGVTHGVTHANI; another found in Rockingham Forest, described *ibid.* p. 358, and bearing the legend—+ GVTTV: GVTTA: MADROS: ADROS, and on the inner side—VDROS: UDROS: THEBAL; also a third, found on the Glamorganshire coast, and inscribed—+ THEBAL. GVT. GVTTANI. Several other rings with the like mysterious inscriptions might be enumerated, and they were probably regarded as charms against cramp, the falling sickness, and other disorders. On a silver ring-fibula in Mr. Waterton's collection the following occurs, with other mysterious inscriptions, in niello—+ GVGGVGBALTERANI ALPHA ET . ω. It was obtained at Florence. Among physical charms in an English medical MS. at Stockholm, and published in the *Archæologia*, vol. xxx. p. 390, a formula bearing considerable resemblance to those above cited is given as of virtue against toothache—"for peynys in theth."

In a volume amongst the MSS. in the Cathedral Library at Canterbury, entitled—"Liber Majoris Voluminis Secretorum" (marked B. 8.), the following curious prescription is preserved:

"Pro Spasmo.—Accipe unam cedulam pergameni, et scribe primo

signum crucis, hoc modo



Deinde scribe hec nomina sic,—

" + Thebal + Guthe + Guthanay + in nomine patris + et filij + et spiritus sancti amen + IKc nazareus + Maria + Johannes + Michael + Gabriel + Rapael + Verbum caro factum est +.

"Postea claudatur ista cedula ad modum unius litere ita ut non leviter possit aperiri. Qui vero super se istud carmen honeste et reverenter portaverit in dei omnipotentis nomine, et crediderit, sine dubio a spasmis salvus erit. Istud carmen habeatur in magnam reverentiam propter deum qui virtutem dedit verbis, lapidibus, et herbis; et secrete servetur ne omnes noscant hoc carmen, ne forte virtutem a deo datam amittet."

It should be observed that the crosses in this singular physical formula are alternately rubricated and coloured blue ; in form they are similar to that above figured. We are not aware that this *secretum* has been cited in any notices of the charms and mysterious phylacteric *carmina* so much in vogue in mediæval times. Another formula in the same MS. gives the word "Thebel," in directions for the invocation of good angels ; it is entitled "Angelicum volumen de proprio angelo."

With the documents already noticed we have received by Mr. Wentworth's kindness the following, of somewhat later date, and relating to property in the West Riding of Yorkshire, between Leeds and Bradford. It may be regarded with interest on account of the distinguished personage, Humphry the Good Duke of Gloucester, whose name here occurs as one of the feoffees of Margaret Bollyng of Wadlandes, a place now called Woodland Hall, near Bradford. Of her history or connexion with the parties here named, Mr. Wentworth has not supplied particulars.

Deed dated at Wadlandes, 10 August, 11 Hen. VI. (A. D. 1433). whereby Margaret Bollyng granted to Humphry, Duke of Gloucester, John Leventhorp, sen., John Leventhorp, jun., John Kyng, vicar of Halifax, Robert Broune, parson of Kighley, Cristopher Spenser, esq., Robert Inskipe, vicar of Calverley, Richard Willesthorpe, and John Rissheworthe, all her estate in all lands and tenements, rents and services, in Calverley, Farsley, Pudsey, Wadlandes, and Eccleshille, which she lately had of the feoffment of Thomas Thornour her father ; to hold to them and their heirs for ever, of the chief lords of the fee by the services therefore due and of right accustomed ; upon condition that the Duke, &c., or one of them, should reinfieoff her and her heirs, or perform the will of her or of her heirs in any other manner when they had notice thereof ; with a power of re-entry to her and her heirs in case the said Duke, &c., should refuse so to do. Witnessed by "Waltero Calverley armigero (Johanne . . . Henrico . . . . . *erased*), Roberto Bollyng, Willelmo Rotheley, et aliis (Willelmo de Leventhorpe . . . . Johanne de Hille de Wulstone, *interlined*)."

Appended by a parchment label is a small circular seal of red wax,  $\frac{5}{8}$  in. diam. ; the device is an M. rudely executed.

A W.

## Proceedings at the Meetings of the Archaeological Institute.

December 7, 1860.

OCTAVIUS MORGAN, Esq., M.P., Vice-President, in the Chair.

ON occasion of the opening Meeting of another Session, Mr. Morgan observed that he could not refrain from offering a passing allusion to the satisfaction with which he had participated, amongst many friends whom he now saw before him, in the cordial reception given to the Institute at the Annual Meeting in Gloucestershire. The retrospect of that pleasant gathering renewed his impression in regard to the valuable results with which it had been attended, in the elucidation of local subjects of great historical and archæological interest, to which attention had been drawn in the excursions, and through the valuable memoirs read on the occasion by Professor Willis, Dr. Guest, Professor Westmacott, the Rev. C. H. Hartshome, Mr. Powell, Dr. Ormerod, the Rev. S. Lysons, with other talented fellow labourers in the field of archæological investigation, through whose co-operation at Gloucester a fresh and important light had been thrown upon many subjects of local history and antiquities. Of the Temporary Museum, which had been more than usually attractive and composed in great part of objects of local interest, a detailed Catalogue would soon be published. After some mention of the encouraging prospects presented to the Society at Peterborough, the place selected for their next annual assembly, Mr. Morgan then announced that, at the desire of many members, and encouraged by the gratification expressed on occasion of the Special Exhibitions at some of the Monthly Meetings during the last Session, it had been determined to select special subjects for illustration at three of the meetings in the ensuing year, in alternate months. The subjects proposed were—Antiquities of Bronze—Ancient Tissues, Embroideries and Book-bindings,—and lastly, for the June Meeting, Gems and Intaglios. His Grace the Duke of Marlborough had been pleased to offer, with very gratifying liberality, to entrust a selection from the invaluable Blenheim Collection of Antique Sphragistic Art to enrich the Series.

Mr. J. T. BLIGHT, of Penzance, author of two interesting volumes on the Wayside Crosses, inscribed slabs, and early antiquities of Cornwall, communicated an account of the vestiges of an ancient village near Penzance. It is printed in this volume, p. 39.

Mr. JAMES YATES offered some observations on cromlechs in Cornwall, locally termed Quoits; he presented to the Society drawings executed by himself on a large scale, representing the following remarkable examples; Chûn Quoit, on a tumulus near Chûn Castle (figured in Lysons' Cornwall, pl. xii.); the Trevehé Stone, a cromlech of large dimensions,  $1\frac{1}{2}$  mile N.

of St. Clear; also the cromlech on the hills between Maidstone and Rochester, in Kent, known as Kits-Cotty House. Notices of stone monuments of this description in Cornwall are given by Borlase, pp. 230, 287; Lysons, p. cccix.; and in the *Archæologia*, vol. xiv. p. 228.

Dr. CHARLTON, Secretary of the Society of Antiquaries of Newcastle, sent the following particulars relating to a discovery of iron weapons at Little Greencroft, near Lanchester, Durham, of which a drawing was exhibited. The objects were described as of a miscellaneous character. They were discovered in the bank of a rivulet, by a man who was fishing. Their position was about four feet below the present surface; and attention was called to them by observing one of the axes sticking out of the bank. All the articles are of iron, eighteen in number; they consist of two swords, one broad double-edged sword, with the hilt perfect; the other, much corroded, being single-edged, and ornamented down the blade. Of axes, there are four, three of them similar in form, but different in size. There are four scythes; a double-headed pick, like the ordinary miner's pick, but smaller; a single-headed mattock; two other implements, also a pike head, a ring of iron like that of a bridle bit, and the remains of a buckle. These are the whole of the objects discovered, as it is believed, except one other axe-head. The large sword, which has suffered only in a slight degree, from corrosion, and at first sight appears more like bronze than iron, is  $34\frac{1}{2}$  inches in total length. The hilt, from the cross-piece to the extremity, 5 inches; the blade, which tapers gradually to a point, is  $2\frac{1}{2}$  inches at its broadest part near the hilt; two distinct ribs run down the blade at about half an inch from either edge. The cross-guard is crescent-shaped, its end projecting about half-an-inch from the blade, and the hilt is mounted with a piece of similar form, within the curve of which is a knob, forming a substitute for a pommel. The second sword is of iron, without the hilt, and greatly corroded; its length is about 30 inches, of which the blade measures about 26 inches. It is single-edged, and, along the blade, in two lines, runs an inlaid ornament, apparently of alternate copper and gold threads. From indications in some parts of the blade, it would appear that on one side only of the blade this line was double. One of the axes, possibly that called "Taper-æx" in documents, bears a resemblance to axes found in Anglo-Saxon graves, but it is straight, not curved as in those specimens. The other three axes, one large, and two smaller, have long blades extended parallel to the direction of the haft upwards and downwards. The blade of the largest measures 12 inches in the cutting-edge. The mattock and pick are exceedingly small. The other two implements are formed of bars about half-an-inch in diameter, square, and terminating in the one instance in a spear point at one end, and gouge-shaped, or rather spoon-shaped, at the other. The second about 18 inches long, pointed at one end, and more obtuse at the other. The four scythes are almost alike; the blade straight, with a right-angled crook to attach it to the handle; each blade is about 16 inches long, by half-an-inch in breadth. The iron ring and buckle may have formed portions of horse-furniture. "In endeavouring to assign a date and a period for these articles," Dr. Charlton observed, "the peculiar form of the swords and axes will be of material assistance. Though found in the vicinity of the Roman camp at Lanchester, they do not resemble Roman arms. The Anglo-Saxon swords were long and broad, like that before us, but they had hardly any cross-piece; and in no instance, that we are aware of, has a hilt been discovered of the peculiar shape here found. The bronze swords,

preserved in the Royal Museum at Copenhagen, considered as of the Heathen period, and belonging to the so-called Bronze Age, are of this fashion. Among many examples figured in the Atlas of Northern Archaeology, there are many with the crescent-shaped cross-piece, and some with the reverted crescent at the extremity of the hilt. It may be urged that most of these swords are of bronze, while this is of iron. Granting this, we may observe that the iron swords found in the tombs of the Vikings in Norway, with gold bracelets and coins of the later Roman and Byzantine emperors, are of similar fashion. The iron axes, too, and especially the supposed taper-axe, which has been described, resemble those of Norway. The scythes are the same in form as those now used in Norway. There are many ancient scythes of this type in the Christiania Museum. In Norway, it may be observed, iron seems to take the place of bronze, the latter metal being of rare occurrence. The straight, one-edged blade with the inlaid pattern, is not so easily assigned; such weapons having been found in France, and near the Rhine, but they are rare in the Anglo-Saxon graves of the South of England. As to the other implements, they present no characteristic features. We have little doubt that the more perfect sword is of Scandinavian origin; and that the iron axes and scythes may be from the same locality. On the other hand, the sword may have been wrested from the hand of a Norse Viking, and preserved as an heirloom in some Saxon churl's family to a period long subsequent to the amalgamation of the Danish and Norse with the Anglo-Saxon population. In a sudden incursion these weapons may have been hidden in the bank of the stream, and the premature death of their owner may have caused the place of concealment to be forgotten. It is probable that we have here a relic of that turbulent period when the Norseman rode triumphant on the waves along our eastern coast, landing to spoil the inhabitants, and to burn churches and monasteries, and when the very name of the Dane created terror through the length and breadth of the land."

Mr. A. W. FRANKS remarked that, among the very curious weapons and implements described by Dr. Charlton, the sword first noticed is undoubtedly of the type called Norwegian, of which two examples are in the British Museum, one of them found in Norfolk, the other in the bed of the river Witham in Lincolnshire; it appears probable that they may have been the weapons of the Danes, but they may undoubtedly have been used by the Anglo-Saxons. The long single-edged blade is a weapon of great rarity in England, although comparatively common in France, and possibly of the kind designated the *cutter validus* by Gregory of Tours. The inlaid ornament very rarely occurs; a blade in the British Museum, with gold, silver, and copper threads thus inserted, supplies, however, evidence of the use of such weapons in Anglo-Saxon times; it bears an alphabet in Anglo-Saxon Runes, with the name Beognoth. Other specimens of weapons of this class are amongst Mr. Roach Smith's collections, now in the Museum. There are no examples of the rare hatchet resembling those found at Greencroft.

The various types of iron swords and of axes of the ante-Norman period, found in England, are described and figured in Mr. Hewitt's Treatise on Ancient Armour and Weapons in Europe, vol. i., pp. 31—48, where references are given to other publications. The long single-edged blade appears to resemble that regarded by the Abbé Cochet and other antiquaries as the Frankish *scramasaxus*, but its length is much greater. A remarkable specimen of this knife-sword, which when perfect was nearly

of the same length as that described by Dr. Charlton, is figured in Mr. Roach Smith's *Collectanea Antiqua*, vol. ii., p. 245; it was found in the Thames, as was also another of somewhat different type, measuring 34 inches without the handle, which is wanting. The blades are deeply grooved on both sides, as is usually the case with the examples, of smaller dimensions, found on the continent. See the Abbé Cochet's *Sépultures Gauloises*, &c., p. 209. The inlaid ornament in double lines upon the blade found at Greencroft appears to be a braid of wires of three metals, gold, silver, and copper (?), intertwined or plaited together and hammered into the grooves; the entire surface of the weapon, and also that of the sword before described, is furrowed with wavy lines, like a Damascus blade, reminding us of that mentioned in Beowulf as the "costliest of irons, variegated like a snake." The axes are very remarkable; they are of Frankish type, designated by the Abbé Cochet *haches à lame ouverte*, of which he figures a specimen in his work before cited, p. 207;<sup>1</sup> and he states that hatchets of precisely similar fashion were exhibited amongst the objects from Denmark in the *Exposition* at Paris in 1855. The discovery communicated by Dr. Charlton presents many interesting and uncommon features; we hope that it may be fully recorded in the *Archæologia Eliana*.

MR. C. S. GREAVES, Q. C., gave the following account of a sepulchral mound lately examined by him in Derbyshire: "On Nov. 7, I opened a barrow in the parish of Bradley near Ashborne; it measured about 30 yards in diameter, and was raised to the height of about 6 feet above the level of the natural soil. I opened a trench 15 yards long and 4 feet wide across the centre of the mound; after the trench had been sunk 2 feet deep, charcoal and wood-ashes were found in several places, and occasionally a pebble which had evidently been subjected to fire. When the surface of the natural soil was reached, a thin layer of wood-ashes was found extending the whole length of the trench, and a single small fragment of bone. Thinking it possible that the centre of the barrow might have been missed, I had two other trenches begun from the centre, at right angles to the first trench, and, at no great distance from the first cutting, an urn was speedily discovered. It was accidentally struck by a spade, and a fragment fell out together with bone-ashes and a piece of metal. All our endeavours proved unavailing to remove the remainder of the urn without further damage. It appeared to be about 18 inches high and 15 wide, formed of coarse ware; black in the inside and red on the outside. The lower part is perfectly plain, but a pattern, two or more inches broad, of scored zigzag lines, runs round the upper part of it immediately below the mouth. It stood upright on the natural ground, and around it there was a larger quantity of wood-ashes than anywhere else; it seemed as if these had either been thrown upon the urn, or were the remains of wood burnt over it after it was placed there; this inference is somewhat strengthened by the fact that the earth around was looser than in other parts of the mound. The urn was full of pieces of calcined bone and wood-ashes. The fragments of bone consisted of parts of a rib, of the skull, and the round ends of leg or thigh bones; they were much honey-combed. The whole was perfectly dry, notwithstanding the

<sup>1</sup> See German specimens, in some degree similar to those found at Greencroft, Lindenschmit, *Alterthümer*, Heft 11,

taf. 7, fig. 11; and Hewitt's *Arms and Armour*, pl. vii. fig. 5.

rainy season ; and, as the situation is elevated and naturally dry, the probability is that all had remained in the same state from the time of the deposit. The piece of metal lay nearly if not quite at the top, inside of the urn. It had wood-ashes and pieces of bone adhering to both its sides, and was encrusted with a coating of a very bright light green colour, which has become dull by exposure. The broader end is rounded ; diameter about  $1\frac{3}{4}$  inch ; it has three rivets through it, still in their places near the lower margin, and which project on both sides of the blade. It apparently tapered towards the other end ; but it is so corroded that its shape cannot be accurately distinguished. The length is about  $2\frac{1}{2}$  inches. The barrow was formed of earth, with a few pebbles. There were layers of soil extending the whole length of the trench regularly stratified, one over another ; these were 3 or 4 inches in breadth, the earth of which the whole was composed was of better quality than the surrounding lands ; indeed so good that it will make excellent dressing. There is no cavity apparent from which the material might have been taken ; and the inference may be admissible that the mound was formed of thick parings of the adjacent surface, possibly with ling or heather growing on it.

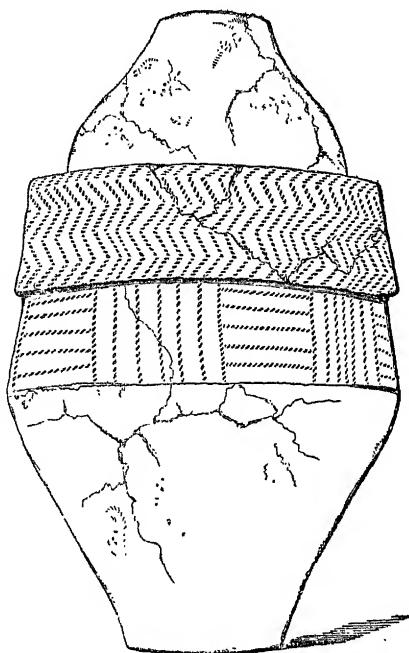
“ Thus the good quality of the soil may probably be owing to the quantity of vegetable matter in it, and thick sods of turf might easily be laid, in strata, so as to present the appearance which has been described. On the same day I opened another barrow about 100 yards distant. This had probably been of the same size as the other ; but the field in which it is situated having been under the plough for many years, the summit had been gradually lowered. Having ascertained the middle of it, I opened a circular hole 12 feet in diameter, but nothing was discovered excepting charred wood and ashes. The soil was looser and not so good as in the other barrow, and there were no layers of earth apparent, nor any deposit of wood-ashes on the natural soil. It is probable, therefore, that this barrow had been previously opened. It may deserve mention that the place where these barrows are situated seems to have been known as ‘ Brunt Wood.’

“ About thirty-five years ago an iron spear-head was turned up by the plough in the field where this barrow is situated. It is possible that some conflict may have occurred at the place ; the character of the ground is consistent with that supposition, the lands falls considerably from the barrows in every direction, except towards the East, and there is a brook and boggy ground on the west and south.”

The relics brought for examination by the kindness of Mr. Greaves, and which he stated his intention to present to the British Museum, appeared sufficient to show that the interment at Bradley was of the same period and character as the barrow-burials which have been examined in Derbyshire by Mr. Bateman and by other antiquaries from time to time. It is to be regretted that the fragments of the urn disinterred by Mr. Greaves proved insufficient to determine its form ; the cinerary urns, however, of the locality are well illustrated in Mr. Bateman’s *Vestiges of the Antiquities of Derbyshire*. The occurrence of pebbles in sepulchral mounds is repeatedly mentioned ; in one instance the pebble of quartz had apparently been placed in the hand of the corpse. Bronze blades, supposed to have been daggers, or the heads of lances, have been occasionally found ; several specimens are preserved in Mr. Bateman’s interesting Museum at Yolgrave Hall, Derbyshire, but they have usually accompanied interments made without cremation.

Mr. MORGAN gave a short notice of a similar exploration lately made under his direction at Penhow, Monmouthshire. The sepulchral mound in this instance is situated near a very remarkable spring of water, which gushes forth from the soil in a copious stream. The barrow measured about 110 feet in diameter, 9 feet high. On cutting a wide trench across it, regular strata of fine loam were apparent, taken probably from the adjacent ground; no remains of bones or any charred wood were found; a bronze blade or dagger was brought to light, also the moiety of a whetstone, and numerous flint flakes or chippings, which were brought for inspection.

Mr. W. BURGESS brought also, through the kindness of Mr. Thornbury, some similar relics found in a barrow on the Wiltshire Downs, opened during the previous summer. He stated that two imperfectly baked urns were brought to light, of which one was found inverted upon the other, and containing a quantity of calcined bones; among these lay a small bronze blade, possibly an arrow-head; a diminutive piece, probably a rivet, was also found. In one of the mounds examined by Mr. Arthur Trollope at Broughton in Lincolnshire, in 1850, as related in this Journal, vol. viii. p. 344, a pair of urns was found, one being inverted within the other, as here figured (see wood-cut). The larger urn was nearly filled with burnt bones, with which lay a fragment of flint and a small bronze blade or point for an arrow. The occurrence of such an object, as also of an urn thus covered by another vessel, in lieu of being inverted as mostly found, is very unusual; an example in perfect state, from another county, may be interesting to some readers, for comparison with the deposit found in Wiltshire.



Cinerary Urns found in Lincolnshire.  
Height of the larger Urn, 13 in.

The Rev. GREVILLE J. CHESTER sent a notice of the recent discovery of a vessel of reddish ware, near Sheffield, containing denarii of several emperors. The vase was found a few weeks previously by some labourers digging in waste ground east of the town, near the line of the Manchester, Sheffield, and Lincolnshire railway. The coins had apparently been long in circulation; those seen by Mr. Chester comprised 1 of Vitellius, 5 of Vespasian, 1 of Trajan, 6 of Hadrian, 3 of Antoninus Pius. Some others were not to be identified. It was stated that the urn contained also silver



coins of Mark Antony, Otho, Lucilla, and Crispina. The number of coins found was about 100, but Mr. Chester remarked that the recent promulgations by the police authorities of a change in regard to "Treasure Trove," has had the effect of making persons wary in making known their purchases. There is no Roman Camp in the immediate neighbourhood, the nearest being that between Tinsley and Rotherham, and distant about five miles. It is, however, worthy of remark that a street, on the hill whereon the old parish Church of Sheffield is placed, is called Campo Lane, and this name may indicate the former existence of some Roman entrenchment at the junction of the Sheaf with the Dun. This supposition may be corroborated by the tradition that the only Roman remains discovered within the town of Sheffield were found immediately below Campo Lane, and between it and the river.

Mr. ALBERT WAY gave a short notice of a dish or *bacin* of brass, engraved curiously with mythological subjects. It was found in the bed of the Severn, in 1824, in forming piers for a bridge at the Haw Passage, between Gloucester and Tewkesbury. It measures 10½ in. in diameter, and 1½ in. in depth. It is engraved with the following subjects:—In the central compartment, which is circular and hammered up so as to form a slight boss, is represented the death of Nisus, king of Megara, by the treachery of his daughter Scylla, who cuts off his golden lock to ensure conquest to Minos, the invader of his realm. Around this are six circular compartments, in which appear—the rape of Ganymede; Ganymede officiating as cupbearer at a banquet of the Gods; Orpheus entreating Proserpine to liberate Eurydice from the infernal shades; Orpheus looking back at Eurydice, who is seized and dragged back to the regions of death; Ceres sending forth Triptolemus to instruct famished mankind in the operations of agriculture; and, lastly, Triptolemus, mounted on a dragon, scattering seed-corn over the earth. Around each of the seven circles is inscribed an hexameter line, explaining the subject represented, and in each intervening space is introduced a cherub, a nimbed head with four wings. An inscription, engraved on the under side, states that this dish, found as above described, was purchased by Mr. J. Hawkins of the finder, Ben Jones, one of the workmen employed in digging the foundations. At the sale of the effects of Mr. Hawkins, who lived at the Haw, the dish was purchased by Mr. Williams, bookseller, at Cheltenham, for about 20 guineas, and sold by him to the present possessor, W. Lawrence Lawrence, Esq., by whose kind permission it was exhibited. An account of the discovery was published, with a plate, in *Monthly Mag.*, April, 1825, p. 218; it was noticed also by Mr. Counsel, *Gent. Mag.*, vol. xciv., ii., p. 164; see also vol. xciv., i., p. 605; ii., pp. 417, 605. A lithograph of the original size, drawn from the dish by F. Whishaw, was published by Clark, Birchin Lane, soon after the discovery. It is remarkable that a few weeks previously, in the same works for the Haw bridge, and near the same part of the Severn, a similar brass dish had been found at a depth of seven feet in the bed of the river. The first notice of that discovery appears to be a communication in *Suppl. Gent. Mag.*, June, 1824, vol. xciv., i., p. 627. The object, then lately found, is described as measuring about 12 in. in diameter. "On the inside, at the bottom, is a small circle, in which the figure of a man in an upright sitting posture is carved out, and with a pen seems in the act of tracing the devices and inscriptions, which are all of different mythological subjects, and wrought in seven distinct com-

partments, in one of which is recorded the birth of Maximus, in another the infant Hercules strangling the serpents in his cradle, and in the third the giant Hercules slaying a dragon." It was in possession of the person who kept the ferry at Haw Passage, and Mr. Whishaw promised to supply Mr. Urban with a drawing. At a later period it is stated to have belonged to a Mr. Bullinger, landlord of the Haw Bridge Inn, the same person possibly who had previously kept the ferry; at his death it was sold, and all inquiries have been unavailing to trace into whose possession it may have come. There can be little doubt that the two dishes originally formed a pair, accidentally lost together in the Severn; and that they were of the class of appliances for the table, used for washing hands after the banquet, called *gemelliones*, which appear always to be described by pairs, *bacins jumeaux*, as they are designated by De Laborde, in whose Glossary, appended to his Notice of Enamels, &c., in the Louvre, a full account of their use is given under the word *Bacins*. It may deserve observation that one of the pair was usually furnished with a little spout, or "*biberon pour donner à laver*," commonly in form of the head of an animal, through which the water, occasionally prepared with aromatic herbs, was poured over the hands into the companion *bacin*. The date of the curious specimen exhibited by Mr. Lawrence may be assigned to the twelfth century. The design appears to be of German character, or possibly the *bacins* were made in Flanders. The details, although coarsely engraved, are well expressed, and the story in each subject is delineated with considerable effect and skill.

The Rev. F. SPURRELL communicated a notice of a wooden effigy of an ecclesiastic in the church of Little Leighs, Essex, situated about half a mile west of the high road from Braintree to Chelmsford. This relic of monumental sculpture, in a material not often employed, had apparently not been described by Morant or any other writer. It is placed within a mural arched tomb in the north wall of the chancel, about 6 ft. from the east end; on the exterior of the church a projection of about one foot appears, by which space was obtained for the recessed tomb. Mr. Spurrell considers the effigy and tomb coeval, date about 1350; the tomb is an ogee arch, with a richly sculptured finial, and pinnacles, with crocketing, foliage, and the characteristic ornaments of the Decorated style. The material is clunch. Within this canopied niche lies the effigy, which is of oak, painted white, so as to conceal all traces of the original coloring. The head, covered by a small close-fitting cap, rests upon a cushion placed lozenge-wise and supported by two figures, now much mutilated, as are also some portions of the features; the feet rest on a round cushion supported by two figures, apparently a lamb and a bear. The details of the vestments are still to be discerned; the chasuble has the orfray which at first sight resembles a *pallium*, as occasionally to be seen in examples of ecclesiastical costume.

There is no evidence or tradition which may give a clue towards identifying the person here represented; it appears probable that he was a rector of Little Leighs, about 1350, and he may have been a benefactor to the fabric; a decorated window in the north wall of the chancel appears to be of the same period as the tomb adjacent to it. The other windows in that part of the church are Norman. The material, however, of which the effigy is formed, is perhaps the most remarkable feature of this memorial. Wooden effigies are comparatively of rare occurrence, and, amongst the numerous effigies of stone commemorating persons of distinction in church

or state, a figure of a parish priest is scarcely if ever to be found. The peculiar resources of a locality were doubtless regarded in the erection of tombs, as well as in architecture. In Essex, where stone was not readily procurable, brick was much used in building. In that country, it is true, there exist many sepulchral effigies of stone brought from other parts where good material for the purpose was found, but the absence of stone suitable for sculpture may partly account for the existence of the effigy of oak under consideration. Mr. Spurrell remarked that there may be other wooden effigies in districts where stone was rare and transport difficult, but whether ecclesiastical or lay very few are known to exist, and it might be well to enumerate them, and to encourage further research for other examples. In the north transept of Canterbury Cathedral there is a figure supposed to represent John Peckham, Archbishop of Canterbury, who died in 1292; it is stated to be of chesnut, and it is in very damaged state. One of the best wooden effigies known is a cross-legged knight at Abergavenny, supposed to portray John de Hastings, who died in 1313; another example is the figure in Gloucester Cathedral, assigned to Robert Curthose, son of William the Conqueror. The headless wooden figure upon the tomb of Henry V. in Westminster Abbey can scarcely be included in the list, since it is merely the carcase of a statue which was formed with silver gilt plates overlaid on the wood; these with the silver head were stolen in 1545-6. Mr. Spurrell observed that the only other wooden effigy known to him is that of a knight in Elmstead Church in Essex. The figure at Little Leighs appears to be the only known example representing a parish priest, and he regarded it as well deserving of notice.

The subject to which attention was thus invited by Mr. Spurrell is of interest to those who investigate the details of Monumental Antiquities, or the history of the sculptor's art in the middle ages, as exemplified in this country. Sepulchral statues of wood, rare as compared with those of stone, occur in various localities, and a list may be acceptable to our readers, as supplementary to the notices for which we are indebted to Mr. Spurrell. The three wooden effigies, cross-legged, at Earls Colne, in Essex, supposed to represent persons of the de Vere family, and to have been removed from the Priory church, may first be mentioned. The wooden figure in the north wall of Messing Church in the same county, supposed to be the memorial of the founder, as stated by Muilman, has, we apprehend, perished within recent years; it is reported to have been burned by direction of some parish functionary. At Danbury there are three wooden effigies, in the cross-legged posture, figured by Gough, and also by Strutt, which are attributed to the Earls of Clare. At Little Boden, near Chelmsford, there are two wooden effigies of ladies, recumbent on recessed tombs. The curious wooden figure described as formerly to be seen at Brentwood was probably not monumental, and it may have represented St. Thomas of Canterbury, patron saint of the church. At Auckland St. Andrew's, Durham, Pennant noticed a curious cross-legged effigy, supposed to be of a person of the Pollard family. The cross-legged oaken effigy at Chew Magna, Somerset, has been figured in this Journal, vol. xiv. p. 158, from a drawing by Mr. Blore, whose skilful pencil, and invaluable stores of information regarding monumental antiquities, have frequently been made available, with his accustomed friendly liberality, in aid of our researches. To his kindness we are again indebted for the following enumeration of monumental effigies of wood. Figures in the cross-legged posture exist at

Ashwell, Rutlandshire; at Braybrook, Gayton, and at Woodford, Northamptonshire, in the latter instance accompanied by a wooden effigy of a lady; at Pitchford, Shropshire, where the peculiarity may be noticed that the tomb as well as the recumbent statue is of wood, an example possibly unique; at Fersfield, Norfolk; two at Clifton Reynes, Bucks, one of them accompanied by a female figure; and, in St. John's Church at Brecon, an effigy supposed to represent Reginald de Braose. At Much Marele, Herefordshire, there is an effigy, possibly of a pilgrim, as has been supposed, represented in the cross-legged posture. At Brancepeth, Durham, the effigy of the second Earl of Westmorland and that of his Countess; and, at Staindrop, in the same county, effigies of another noble pair, of the same family. At Westdown, Devon, the effigy of John de Stowford, Chief Baron of the Exchequer, 19 Edw. III. At Clifford, Herefordshire, there is an effigy, apparently in a monastic habit. At Englefield, Berkshire, an effigy of a lady. There is a wooden effigy at Ratcliffe-on-Trent, Nottinghamshire, and another is reported to exist at Laxton, in the same county. Bridges describes an effigy of a man in a buttoned gown, at Holdenby, Northamptonshire, now lost.

Additions probably, might be made to the above list, and we shall be obliged to any of our readers who will supply information on the subject. In regard to the figure of a priest at Little Leighs, one other example only of a wooden ecclesiastical effigy appears to have been noticed, being that mentioned by Surtees as existing at Greatham, Durham; it has been figured *Gent. Mag.* Dec. 1788, pl. 1. It does not appear, however, to represent an ecclesiastic; the discovery of a chalice and paten in the tomb may have given rise to such a supposition.

A series of large photographic views of Tewkesbury Abbey Church were submitted to the Meeting. The Institute is indebted for this valuable gift to the kindness of the Rev. J. L. Petit, by whom they had been presented at the Gloucester Meeting. They were taken by Professor Delamotte.

#### *Antiquities and Works of Art Exhibited.*

By Mr. BRACKSTONE:—Specimens of arrow-heads, knives, and flakes of flint, from various localities. Amongst the latter was one of small dimensions and sharply pointed, found lately by Mr. Brackstone on Hampton Downs, near Bath. It may have served to point a rudely fashioned arrow. Another, and also a regularly-chipped arrow-head of lozenge shape, were from Cutterly Clump, Wilts. Some specimens from Co. Antrim, resemble those figured in Mr. Wilde's Catalogue of the Museum of the Royal Irish Academy, figg. 3, 18, but the latter is more regularly shaped and acutely pointed than the object exhibited. Also fragments of black obsidian from the Island of Sacrificios, which may have served as knives or points for missile weapons; and a javelin, probably from New Caledonia or some island in the Pacific; it was dredged up in the Thames in 1850, and may have accidentally been thrown out of some ship. The point is of obsidian, and attached by a ligature to the shaft with some black resinous substance.

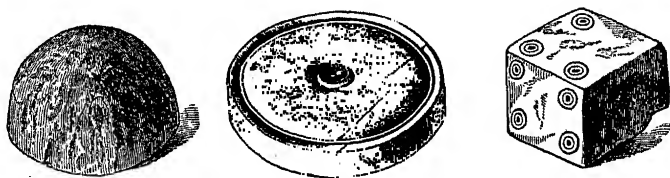
By Mr. W. J. BERNHARD SMITH:—Specimens of objects closely resembling weapons of flint, arrow-heads, &c., but they are probably merely the results of natural fractures; they were from Abingdon, Berks, and from the neighbourhood of London, as supposed, from the Kensington Gravel.

By Mr. JAMES YATES:—A very instructive diagram illustrative of the

forms of flint implements, relics from gravels-drifts, turbaries, ossiferous caverns, &c. ; arrow-heads from Canada, Peru, &c. ; implements of stone and obsidian from New California ; also examples of fictitious relics of flint, fabricated in Yorkshire. These illustrations of the chief ancient types, with those in use among savage tribes, the whole lithographed on a scale equal to the original size, may be obtained from Mr. Tennant, 154, Strand,

By Capt. OAKES :—A small Roman urn, and several iron spears, probably Anglo-Saxon, found in raising ballast from the bed of the Thames at Cookham, Berks.

By the Lady BERNERS :—A collection of relics of the Anglo-Saxon period found, with a skeleton, in May last, at Keythorpe Hall, Leicestershire, whilst removing earth in a new flower garden made there. They consist of numerous portions of a bronze bowl, a large double-toothed comb of bone, an object ornamented with silver, which may have been the handle of a knife, forty-six disks supposed to have been draughtsmen, a pair of bone dice, and a semi-globular object of a material resembling sea-horses tooth or the root of ivory. Of the last, and also of the draughts-



Bone Die and Pieces for the game of Draughts or Tables.

(Original Size.)

men and dice, the fashion and dimensions are shown in the accompanying woodcuts. The pieces, intended doubtless for the game of tables, or some game similar to draughts, are all precisely similar in form and size, and no appearance could be traced of any color, black or red for instance, upon any of them, to distinguish the sets of pieces, respectively. The bowl, now unfortunately broken into numerous fragments, may have measured about 8 inches in diameter, by 4 inches in height ; it had evidently been one of the remarkable bronze Anglo-Saxon vessels, adapted for suspension by three rings and hooks attached near the rim by three peculiar and highly ornamented roundels, soldered upon the surface of the vessel, which was likewise ornamented with numerous bands of metal, roundels, trefoils, and plates of other forms, with figures of animals, serpents, fish, and birds, the whole of these, now detached, being formed of metal, for the most part encrusted with a peculiar metallic paste, possibly a kind of enamel or niello. The character of ornament on the larger pieces appears very similar to that of the enameled objects found in Warwickshire, and figured in this Journal, vol. ii. p. 162 ; and of another like ornament found with a skeleton in a barrow in Derbyshire, figured in the *Archæologia*, vol. ix. p. 190. See also Bateman's *Antiquities of Derbyshire*, p. 30. These had unquestionably served to decorate vessels of metal adapted for suspension as before mentioned, and some other relics of similar description have occurred elsewhere ; the only other example, however, of a bowl so

elaborately ornamented as that discovered in Lord Berners' gardens must have been, is a vessel lately found in Kent, and now in possession of Sir Perceval Hart Dyke, Bart. This last was likewise encrusted with figures of animals, birds, fish, &c. Several bronze bowls of this description, more or less ornamented, found with Anglo-Saxon remains, have been exhibited at previous meetings of the Institute. Mr. Mayer possesses two good specimens, found by Dr. Faussett in Kent, figured in Mr. Roach Smith's *Inventorium Sepulchrale*, pl. xvi, fig. 6, 8. It has been supposed that they may have been the *gabatae*, suspended in churches, probably to hold lights; and mention occurs of vessels so designated, highly esteemed as being of Saxon workmanship. Their use is, however, exceedingly obscure, and is well deserving of investigation. The comb, so frequently found accompanying Anglo-Saxon interments, was much tinged with bright green colour, from the metal objects in contact with it. It measures about 7 inches in length by  $2\frac{1}{2}$  in breadth, and is ornamented with the customary little circles, such as occur on combs found by Lord Braybrooke, *Saxon Obsequies*, pl. 23; on specimens in the Faussett collection, *Inventorium Sepulchrale*, pl. xiii., &c. It appears certain that combs were deposited with the corpses of males as well as with those of females; see the Abbé Cochet's *Normandie Souterraine*, p. 254; the dice, with other appliances for games, found in the grave at Keythorpe, appear to indicate the interment of a male. Relics of this class are very rare. A diminutive pair of bone dice were found by Dr. Faussett near the neck of a skeleton in a grave at Gilton, Kent. *Inventorium Sepulchrale*, p. 7. In Lord Braybrooke's Museum there is a bone die, precisely similar to that above figured; it was found in a cinerary Roman vase at Arbury Banks, Ashwell, Herts. We are indebted to Mr. Bateman for a notice of numerous convex objects of bone, impressed with small circles, found by him in a barrow in Derbyshire, with iron fragments and a comb. The whole had passed through the fire. These, resembling the object above figured, were probably for some game similar to draughts.

By the Rev. J. FULLER RUSSELL:—A large processional cross of mixed metal, found at Hereford, and formerly in the possession of the late Dean Merewether. It is probably of English workmanship, date fifteenth century, and bears much resemblance to the cross figured in Carter's *Sculpture and Painting*, pl. xciv., p. 118, formerly in Greene's Museum at Lichfield.

By Mr. W. F. VERNON:—A general pardon granted on the accession of Elizabeth to Henry Vernon, Esq., of Sudbury; the great seal, in good preservation, is appended. Mr. Vernon was desirous to ascertain whether documents of this description, in the terms of which almost every imaginable crime was included, are of common occurrence. It had been preserved amongst his family muniments at Hilton Hall, Staffordshire. He was not aware that any charge of treasonable conduct or malpractices had been brought against his ancestor, who, however, did not embrace the reformed faith, and he might have been an active partisan of Queen Mary. The Very Rev. Canon Rock observed that a general pardon, granted by Henry V., was found amongst the documents deposited within the brass eagle-dredged up from the Lake at Newstead Priory; and Mr. John Gough Nichols mentioned a like pardon granted to Sir W. Herrick.

By Mr. W. J. BERNHARD SMITH:—A portion of curious armour of copper plate, richly gilded, being back and shoulder plates united by webs of steel riveted chain mail. Date, early fifteenth century. It was stated

that it had been obtained from the Arsenal at Constantinople.—A Cingalese single edged knife, inlaid with gold; the back of the blade is elaborately chased; the handle of horn plated over with silver. Compare a similar knife at Goodrich Court, Skelton's Illust. pl. 141, fig. 12.

By Mr. OCTAVIUS MORGAN, M.P. :—A bronze ring, said to have been found in a field near Amiens; date early fifteenth century; and a Jewish ring, enamelled with figures in relief representing the Creation, the Temptation, and the Fall of Adam and Eve; date sixteenth century.—A gold ring, probably one of those obtained at Jerusalem as tokens of pilgrimage to the Holy City. On the head, which is circular, is engraved the Jerusalem Cross, and around the hoop the first words of Numbers, c. vi. v. 24, "The Lord bless thee and keep thee," in Hebrew characters.—A purse ornamented with oval plaques painted in enamel, portraying Queen Anne and the Duke of Gloucester. Probably French.

By Mr. HENRY CATT :—A steel key, of elegant design with perforated work on the bow, and bearing on the pipe an engraved inscription—"Ye Ladye of y<sup>e</sup> Bedchamber to the Duchess of York"—doubtless Anne Hyde, the first wife of the Duke of York, afterwards James II.

By the Rev. JAMES BECK :—Two pairs of old handcuffs, and one leg fetter-lock, with a double key.—Two other fetter-locks and keys.—A Chinese brass packlock with its key was exhibited at the same time, to show the similarity of the spring bolts, used in the two countries.—A folding key, 18 inches long, eighteenth century, found in the door of a vault under the House of Lords after the fire.—A Nuremberg Tankard, mounted in pewter, very minutely painted, the figures in red colour and the landscape in black. It is of a rare manufacture; date 1758.

By Mr. W. SAMBROOKE :—A fine specimen of Rhodian ware mounted in silver, with the English assay mark V, indicating the year 1597. The lid and spout are of fine *repoussé* work, the pedestal is a good specimen of tooling. This specimen of a rare kind of ware, sometimes considered to be Persian, is of particular interest as having been brought to this country, as shewn by the mounting, so early as the reign of Elizabeth. It has recently been ascertained that the ware was manufactured in the Isle of Rhodes.

By Mr. R. PHILLIPS :—A set of personal ornaments, seventeenth century, of Italian work. They are minutely chased in silver, and set with pastes in imitation of enamels.—A blood-stone cameo of the Saviour's head in profile, mounted as a reliquary in an oval frame of engraved rock crystal.—Another reliquary in a circular rock crystal frame, about 3 inches in diameter, surrounded with small framed paintings of various saints.—An ivory spoon and fork, with a joint in the handle to allow of its being folded up. Date, sixteenth century.

Impressions of Mediæval Seals.—By Lord BRAYBROOKE :—Impression from a matrix, of circular form, found some years since near Sunken-Church Field, in the parish of Hadstock, Cambridgeshire. The device is a kind of merchant's mark, composed of two Greek crosses, voided, and surmounted by a curved line, upon which is a cross erect with the double vane or streamer often found in merchants' marks. Legend :—s' RENAERD VAN HALEN. Date, about 1480. The matrix is probably Flemish.

By Mr. READY :—Facsimiles in gutta percha of several remarkable impressions of seals recently obtained at Cambridge, through the liberal permission of the college authorities. In the muniment chamber at Trinity

College, Mr. Ready found, among numerous other valuable seals, a perfect impression of the Chapter Seal of Norwich, figured in Blomefield's *History of Norfolk*, vol. iv., p. 62, 8vo. edit. This seal is of fine design, and is remarkable as bearing upon its edge a record of the date of the fabrication of the matrices in the year 1258. On the impression copied by Mr. Ready, and appended to a document bearing date 1349, this inscription is perfectly preserved, and is as follows,—FACTVM : EST : HOC : SIGILLVM : ANNO : DOMINI : MILLESIMO : DVCENTESIMO : QVINQVAGESIMO : OCTAVO.—Sir Frederic Madden has kindly pointed out in a MS. of Matthew of Westminster, written at Norwich about 1450, the following addition under the year 1258, in accordance with this inscription upon the edge of the seal;—"Hoc anno renovatur Sigillum Capituli Norwycensis." In Caley's edition of Dugdale's *Monasticon*, vol. iv., p. 12, the obverse and reverse of this seal are described; they are figured in pl. 21, of the *Plates of Seals* executed for that work by Coney. Mr. Ready exhibited also another fine seal, being that of the Chapter of Ely, which likewise bears an inscription on its edge; the impression is appended to a document among the muniments of Peterhouse College, dated 1286. The obverse and reverse of this seal are figured, Dugd. Mon. *ut supra*, vol. i., pl. vi. Sir F. Madden mentions the peculiarity of such inscriptions on the edges of seals, and he cites some examples, *Archæologia*, vol. xxiii., p. 377; vol. xxvii., p. 378. With the matrices of the seal of Boxgrove Priory, now in the British Museum, the metal plate by means of which the inscription was formed upon the edge of the impression has been preserved.

January 11, 1861.

RICHARD WESTMACOTT, Esq., R.A., F.R.S., in the Chair.

This being the first meeting in the New Year, Professor Westmacott, in opening the proceedings, expressed the gratification with which he recalled the satisfactory progress of the Society during the year that had closed; he alluded to the pleasure and instruction afforded by the meetings both in London and at Gloucester, and more particularly to the success that had attended the selection of special subjects of antiquity or art for illustration at some of the monthly meetings of the Institute, and which had encouraged the Committee to follow out a plan which had given so much satisfaction. The apartments of the Society had undergone during the previous month some repairs and improvements, requisite for the more suitable and convenient reception of their numerous visitors on occasions of such special exhibitions; the expenses thus incurred for the general advantage of the members had been defrayed by a special subscription, to which their noble President and several other influential friends had contributed, the ordinary resources of the Society being inadequate to defray the requisite outlay. The library had been arranged, a catalogue was in preparation; and numerous works of value, especially foreign historical and archaeological Transactions, for which the Institute had been indebted chiefly to the late Mr. Kemble, had been bound, and would henceforth be available for general use.

The Rev. PROFESSOR WILLIS then delivered a Discourse on Foundations of early buildings recently discovered in Lichfield Cathedral. It has been printed in this volume, page 1.

At the close of this Discourse, which was received with very great



attention, Mr. George G. Scott, on the invitation of the Chairman, offered a few observations, in reference to the valuable elucidation of a most curious and difficult subject which had been so ably treated by Professor Willis. He (Mr. Scott) felt that he could add nothing to the explanations so clearly and skilfully brought before the meeting ; but, having been engaged in the direction of the recent restorations, and having moreover listened with great gratification to the kind expressions with which the Professor had alluded to the manner in which they had been carried out, he felt desirous to give, on some future occasion, a brief account of the restoration of the three most westerly bays of the choir, the date of which was about 1200 : they had however, been much altered about 1320. Mr. Scott was desirous to place on record certain facts relating to this portion of the work, serving as evidence whereon to ground a conscientious restoration of its interesting features.

The Rev. Lord ARTHUR HERVEY, President of the West Suffolk Archæological Institute, in moving a vote of thanks to Professor Willis, expressed his high sense of the valuable instruction conveyed in the lecture, not only in regard to the particular structure to which it related, however interesting as an exemplification of peculiarities of Mediæval architecture, but as an admirable and suggestive lesson in the difficult art of reasoning, and as demonstrating the value of minute details, skilfully and scientifically combined, in approaching conclusions upon questions of the greatest importance.

The Very Rev. the DEAN of ST. PAUL's seconded the motion of his noble friend, and desired to bear his tribute to the admirable sagacity and intelligence displayed by the Professor in a discourse to which none could listen, however inexperienced in the difficult questions involved in the inquiry, without high gratification and instruction.

PROFESSOR WILLIS, in acknowledging the vote, carried with much applause, alluded to his satisfaction in having had the occasion to place the results of so curious an investigation before the Institute, and of finding himself again surrounded by so many old and indulgent friends. On some previous occasions disappointment, which he sincerely regretted, had occurred through his having, amidst the pressure of many engagements, been compelled to defer the publication of subjects on which he had discoursed at the meetings of the Society. On the present instance he had to announce with pleasure that the lecture which his audience had received so favorably was actually in the printer's hands, and would appear in the Journal of the Institute, in the first pages of their eighteenth volume. Professor Willis concluded with the expression of his obligations to Dr. Rawson, the Rev. Canon Lonsdale, Mr. Hamlet, and Mr. Clark, the clerk of the works at Lichfield, whose assistance had greatly facilitated his investigations.

Mr. J. G. WALLER communicated the following notice of a remarkable "palimpsest" sepulchral brass, lately brought to light in Cornwall :—

"The brass, of which a rubbing is exhibited, belongs to the church of Constantine, near Helstone in Cornwall. It is a palimpsest, its reverse being of Flemish execution. The memorial is to Richard Gerveys and his wife, and the date is 1574. The figures are represented as standing in an oratory in the usual attitude of prayer, but, although good examples of costume, there is nothing that calls for remark except the position of the lady's fingers, which do not follow the usual conventional usage of design. The inscription is on a fillet of brass around the verge of the slab, and runs thus :—'Of your charitie praise ye the Lorde who for mere goodness

hathe taken to his infinite love the sowles of Richard Gerveys esquier and Jane his wife Dowgther of Thomas Trefusis esquier which God of his greate mercie keep whose bodies lyethe here buryed the second daye of October in the year of our Lorde God i. thousand fyve hundreth lxxiii.

"It will be observed that there is a departure from the older formula, without doubt owing to the religious changes in agitation at the time. It is also to be remarked that the date really gives us no precise information. It does not state who died on October 2, 1574, or who was then buried, but merely that the bodies were there at that date. The inscription bears evidence that the monument was laid down previous to the decease of one at least of the persons commemorated, for the numeral 4 has been afterwards inserted, and from its feeble execution must have been engraved whilst on the floor.

"There is an escutcheon of the following arms between the two figures,—1st. Gerveys, a chevron between three garbs; 2nd. 3 garbs and a chief; 3rd. on a bend cotised 3 fleurs-de-lis; 4th. a lion rampant, impaling Trefusis, 1st and 4th. a chevron between 3 fusils; 2nd and 3rd. a chevron between 3 roses. A small portion of the brass on which the figures of the children are engraved is broken away.

"The reverse is one of the finest examples of Flemish execution I have ever seen, and is so perfect that it seems as if it might but yesterday have issued from the hands of the engraver; it is difficult to believe that it was ever subject to the injury of feet passing over it. Remains of the rivets, however, prove that it was once laid down, possibly in a chantry chapel and not much exposed, or on an altar tomb. The fragment gives us part of the figure of a knight in armour, date about the beginning of the fifteenth century. His head and hands are uncovered, the former slightly inclined to the left. He wears a jupon emblazoned, the bearing being three crescents and a bend. From portions of colour remaining, the field appears to have been argent, and probably the charges were sable. The head rests upon a richly diapered cushion supported by angels; the background is also diapered, and the figure appears to have been beneath a rich canopy, of which portions remain. The arrangement seems to indicate that there were two figures, man and wife, and on the reverse of that portion which contains the children, there are remains of an inscription in the Flemish vernacular, the termination showing part of the symbol of St. John, the month of decease, and—'Pray for the soul;' it stands thus—April bidt voer die ciel.—

"I regret much that I am not able to exhibit the brass itself, for it is the execution which is so well worthy of notice. It is pretty generally assumed that the Monumental Brass was derived from Flanders. It seems most probable, but there are many things to be considered before we can positively assert this. The real distinction between a Flemish and an English brass is the mechanical execution; this is a certain test, when the design is doubtful. The Flemish engraver, it must be observed, used different tools to the English workman, or, at least, preferred to make more use of one kind than another. In cutting a broad line, he used a chisel-shaped tool, hence the smoothness of the incised surface. The English practice was to cut with a lozenge-shaped instrument, the true graver or burin, and the artist obtained the work of his lines by successive parallel strokes. This is a very marked distinction, for it certainly influences the style of the different schools. Now, apart from other considerations, this involves

the question,—How, if we derived the usage of incised monuments in brass from Flanders, is it, that we did not retain their mode of execution ?

“I think, as regards this palimpsest, no difficulty in accounting for its occurrence presents itself. It was about 1566 that the iconoclastic fury, so rife shortly after, on the establishment of the Geusen league, ravaged several provinces of Flanders. Brass had long been an export to this country, and without doubt much of the torn up metal of the ancient brasses was sent over here, probably at a cheaper rate than new plates. This will account for some of the Flemish reverses in brasses in England after the above date, though it leaves unexplained many other examples.

“The large Flemish brass at Topcliffe, Yorkshire, I have ascertained to be palimpsest, and it is probably the earliest known. The date is 1391, and it appears to be composed of sheets of metal, most or all of which are engraved on the reverse. Many portions are unfinished fragments, but I regret to observe that no record has been preserved, and this statement is given from the recollections of the incumbent. A fragment of the inscription I, however, saw ; its reverse showed a portion of another in the Flemish language, with the usual termination—‘Pray for the soul’—I think that in this instance spoilt metal, in which some error had occurred, was here again used. There must have been always a liability to such accidents in the engraver’s *atelier*, and some palimpsests may be thus accounted for. The fact that so great a number of examples have been noticed since attention has been drawn to the subject, proves how common such an occurrence must have been, especially as we must remember that it is only chance, on the displacement of a brass from the slab, that gives us the opportunity of examination.”

#### Antiquities and Works of Art Exhibited.

Mr. LUCIUS BAILEY brought, by the kind permission of Col. Sir H. JAMES, the Atlas of Plates, comprising the series of Archæological subjects, illustrative of the work entitled,—“*Voyage en Crimée, au Caucase, en Arménie, &c., par F. Du Bois*,” published by the author at Neuchâtel in Switzerland. Amongst the remarkable antiquities represented, are the crypt-dwellings in the Crimea, Georgia, &c., consisting of numerous chambers hewn out of the rock, and sometimes elaborately decorated ; also crypt-catacombs ; the throne of Mithridates, found near Kertch ; fictile vases from tombs at Panticapæum ; statuettes of terra cotta, &c. ; a tumulus there, enclosing a sepulchral chamber ; remarkable gold ornaments found in the tumulus of Kouloba, near Kertch, the supposed burial place of a king and queen ; they consist of a gold torc, probably part of the royal insignia, its ends terminate in figures of two Scythian warriors ; part of a great shield of gold ; vases of electrum and silver, drinking horns, a silver mirror found near the remains of the queen, silver goblets, &c. Also inscriptions of the kingdom of the Bosphorus, numerous tombs of curious fashion, and coloured representations of beads of vitreous paste in great variety, from a tumulus at Synféropol in the Crimea, and closely resembling those which accompany Anglo-Saxon interments in this country. A representation of the Zodiac, from an Armenian MS., deserves notice ; the sign Taurus is here accompanied by a youth playing on a guitar ; the Ram bears an aged man armed with a sabre, and on the Capricorn is mounted another wielding a hatchet and holding up a human head.

By the Right Hon. Sir EDMUND HEAD, Bart. :—A gold penannular torc-ring, supposed to have been found in Ireland ; it is of larger dimensions than the rings of its class usually met with. It most nearly resembles an African specimen in the collection of the Numismatic Society, figured in this Journal, vol. vi. p. 58, fig. 10, where various other types of gold ornaments are described.

By Mr. HEWETT :—An Anglo-Saxon arrowhead of iron, from a cemetery in the Isle of Wight.

By Mr. W. J. BERNHARD SMITH :—An ancient iron shackle and a padlock of uncommon fashion, found near Cheltenham.

By Mr. H. FARRER, F.S.A. :—A pair of candlesticks, of iron hammered up and finished carefully with the tool, executed by Picinino, as it is supposed, for Francis I., King of France ; fleurs-de-lis, and also dragons, bearing some resemblance to salamanders, his well-known device, are introduced amongst the elaborate decorations ; on the base of one only of these beautiful examples of Milanese workmanship, of the highest class, the artist's monogram is engraved, being the initial P. and a dragon. The ornamental designs consist of oval medallions representing genii, Cupids, amorous devices, &c., with trophies in the intervening spaces, also winged figures holding torches, garlands of fruit, arabesques and foliage of elegant character. There were two distinguished artificers of the name, according to P. F. Paolo Morigia (*La Nobiltà di Milano*, 1595, p. 298), Federigo Picinino, and Lucio his brother ; both were skilful in works in rilievo in iron and in silver ; the former is said to have excelled in designs, "come di groteschi, e d'altre bizzarrie d'animali, fogliami, e paesi, e molto eccelente, e rarissimo nella gemina, e ha fatto armature di gran pregio al serenissimo Duca di Parma, Alessandro Farnese, e ad altri Principi, che sono tenute per cose rare." These beautiful *flambeaux* have nozzles ; they measure in height 6 inches, diameter of the base 9 inches.—A MS. entitled "*Breviloquium fratris Boneventure*," date about the commencement of the fourteenth century ; the initials are illuminated ; at the beginning is a curious outline with the pen, prepared for colouring ; it represents Our Lord holding a book, his right hand raised in benediction ; beneath is a prostrate figure, probably intended to portray the author ; an angel stands at the side. At the end of the volume there is an entry—"Liber Eccl'ie S'ti Jacobi in Leodio. Qui eum violenter tenuerit anathema,"—but it is possible that this, and also the binding which is enriched with imitative gems and a plaque of *champlevé* enamel, representing St. Andrew, may not have been originally connected with the MS. The entry relating to the church of St. Jacques at Liege, appears certainly to be an insertion, and it reads from top to bottom, not across the page. It will be observed that the Seraphic Franciscan doctor is simply styled *frater* ; he was not canonized until 1482.

By M. W. OSWELL THOMPSON :—Specimens of Venetian glass, of the peculiar semi-opaque paste streaked with various colours, and designated in German as *Schmelz* ; they consisted of a tazza, vases, bottles for scent, &c., of tasteful forms, and were recently brought to England by Count Cornaro.

By the Rev. JAMES BECK :—A gold ring set with a pink ruby : it was found on the site known as the Camp Field near the church at Sullington, Sussex.—Miniature portrait of Anne Hyde, the first wife of King James II.

By Mr. SAMBROOKE :—A silver paten, in the centre is represented the Resurrection, in rilievo. The plate-mark is a galeated head.

By Mr. COLNAGHI :—Miniature portraits of James II. and Mary d'Este, his Queen, painted by Bernard Lens.

February 1, 1861.

Sir JOHN BOILEAU, Bart., F.R.S., V.P.S.A., Vice-President, in the Chair.

The subject specially selected for illustration on this occasion being Bronze, regarded both in its connection with the arts in Egypt, Greece, and Rome, and with the vestiges of ancient races, a large series of examples, of all classes and periods, were, with most kind liberality, brought for the gratification of the meeting.

Professor WESTMACOTT, R.A., directed the attention of the meeting to the collection before them, which, though small in itself, was of a very interesting character from the great variety of objects of which it was composed. Works of this kind, he observed, were to be considered for the value or recommendation they had on different grounds. There was, first, the interest attaching to their antiquity, as monuments of the past, and as records of the degree of civilisation and practice in this class of art in remote ages. Secondly, there was the claim many of them had to our admiration as examples of fine art, in the forms of beauty they offered, independently of the valuable illustration they afforded of mythological personification and, generally, of the subjects of Greek history and fable. And, thirdly, they were worthy of attention as specimens of metallurgy, or the working of such materials, from the earliest to the present time. Mr. Westmacott gave a sketch of the history of bronze, and its application in the fine arts in archaic and classical times; alluding briefly to the various alloys or combinations of bronze mentioned by ancient writers, and illustrating his remarks by reference to some of the most remarkable existing examples of the skill of the ancients, as displayed in works preserved in public and private collections. He also remarked on the care which the great sculptors of antiquity bestowed on the preparation of their bronze, a fact placed beyond doubt by the testimony of ancient writers on art. Myron and Polyclethus, two of the most remarkable sculptors or statuaries of the best period of Greek art, were, we are told, rivals even in the kind of bronze they employed; there was *Emulatio etiam in materiâ*. One always used the bronze of Delos, the other that of Ægina. Pliny enumerates an astonishing number of distinct titles of this material. In addition to those already mentioned, he specifies the *Æs Corinthium*, *Æs nigrum*, *Æs candidum*, *Æs Demonesium*, and many others. The celebrated Corinthian bronze was said to be a mixture of all the metals that were melted and amalgamated in the great fire which destroyed Corinth in the second century, B.C. There were, however, various kinds of Corinthian bronze. It is to be regretted that no particulars are given of the composition of the varieties of bronze so carefully recorded, while it is remarkable how little difference is met with in the materials that have reached us. All the ancient specimens that have been examined have afforded nearly similar results, being found to contain from 10 to 12 parts of tin to 88 or 90 of copper, in 100 parts. Occasionally some other metals may be detected, as silver for instance, but the quantity is so minute that its presence seems to be attributable to accident rather than design. The distinction between bronze and brass was pointed out. Mistakes, it was observed, are constantly

being made by uninformed persons on this subject when speaking of "*ancient brasses*." Brass, it should be remembered, is a mixture of copper and zinc, and the use of zinc in these combinations was unknown to the ancients. What we call bronze, the *chalcos* and *æs* of the Greek and Roman writers, is composed of copper and tin. Bronze is a modern term, from the Italian, and is derived from the colour of the material when it is first cast or mixed. The green coating, so highly prized by antiquaries, is the effect of oxydation and age. Unfortunately this is easily and frequently counterfeited by artificial means, and great imposition is hereby practised on inexperienced collectors by a dishonest class of dealers.

The earliest mode of working bronze was, in all probability, by hammering the lump into the general shape of the object intended to be imitated, and then cutting out the details with some sharp instrument. The next process was an improvement upon this, as it effected a considerable saving of material. The bronze was beaten out upon a *nucleus* of wood. These two kinds were called *sphurelaton*, or wrought with the *hammer* (*sphura*). Casting, therefore, was a later process. Specimens of the former kind of workmanship are preserved in various collections. In the British Museum is a very interesting example of that over a core of wood, in a small statue of Osiris. It is a remarkable fact that the more ancient works of art seldom bear the name of the artist. This arose, in a great measure, from such productions being executed for sacred purposes, statues for temples, votive offerings and similar objects, when the introduction of any personal reference on the work itself would have been considered indecorous. One of the charges brought against Phidias was his having offended against this rule. There are, however, some curious instances of the desire felt by the artists not to be entirely forgotten: not to leave their work without some record of themselves, even when there was but little probability of its ever being seen. One of these is found in a bronze head, probably of an athlete, in the Payne Knight collection in the British Museum. Within the hollow of the head, close against the ear, is a raised letter, the Greek Rho (P). The style of this work is indicative of the Greek practice of the fifth century B. C., and it has been surmised that this initial letter may refer to the name of the author, Rhæcus of Samos. It certainly is remarkable that but one ancient statuary is known whose name begins with that letter, and that his date corresponds with the style of art which prevailed at that period. A bronze statue now at Paris afforded an interesting example of the same kind. The eyes had originally been made of some other material, not an unusual practice with the ancients, but they were lost, and the holes only were left. During a cleaning process bits of dirt and other substances were discharged from the interior of the figure through these eye-holes, and amongst them were two or three very small fragments or plates of bronze, which contained sufficient indications of the ancient marks or letters upon them to supply the name of a hitherto unknown sculptor, Menodorus. Inscriptions of a dedicatory kind are sometimes found on ancient bronzes. There is a statue of Apollo, among other instances which might be quoted, which has an inscription in silver letters inserted along the inner part of the thigh, declaring the figure to be a part of the *tenth*s of certain spoils gained in battle.

Mr. WESTMACOTT then pointed out a few of the more remarkable specimens before the meeting. Among these, a very characteristic Egyptian bronze, of great antiquity, of a cat, contributed by Mr. Henderson, was

particularised. Also a small statue of Venus, of great beauty, which he thought was probably of the age of Praxiteles, or it might be a little later; as well as others exhibited by Mr. Fortnum and other members of the Institute. A remarkably fine example of art, of what Mr. Westmacott was disposed to think of the best Roman period, was shown in a (right) hand of heroic size, from his own collection. Some peculiarities of style and execution distinguished it, he thought, from the best Greek school, to which otherwise it might from its excellence be attributed. A small bronze head of a horse, executed with great care, and said to resemble very closely the head of one of the celebrated bronze horses at St. Mark's, Venice, exhibited on this occasion by Dr. Guest, was also referred to.

AUGUSTUS GUEST, Esq., LL.D., F.S.A., at the request of the chairman, then gave the following account of the spirited production last mentioned, the horse's head, which he had the kindness to exhibit, and which has been attributed to Lysippus, the Greek sculptor, who flourished *b.c.* 325.

"This fragment was found in Smyrna, and brought to England by the late Mr. Soame Jennyns, who prized it as the choicest relic in his collection, in which it remained until his death. It was considered in Italy, by the best judges, as Mr. Jennyns has stated, to be the work of Lysippus, and part of a study or model for the celebrated group of horses at Venice, with which it has been compared, and found accurately to correspond. By those who were acquainted with Mr. Jennyns, it will be immediately recognised, and they will remember the high estimation in which he held it. No better authority, possibly, was then to be found, in matters of this kind, and of this his collection afforded many proofs. The metal of which this object is formed, Mr. Jennyns considered to be Corinthian brass."

Sir JOHN BOILEAU, in proposing a vote of thanks to his accomplished friend Professor Westmacott, for the instructive and very pleasing discourse with which he had favored them, observed that some persons, possibly, might have desired on the present occasion to have seen the exemplification of the history and uses of Bronze, chiefly in times of remote antiquity, carried out within more precise and distinctive limits; or rather, that it might have been practicable to divide this special illustrative series into two exhibitions,—the Classical and Antique, and the Mediæval. Such a division of the subject might, doubtless, have been more consistent with scientific classification; but, whilst it must be remembered that bronze relics of antique art are of extreme rarity, and are for the most part in public collections unavailable for the purpose contemplated by the Institute, the more comprehensive character of the series now displayed would doubtless invest it with greater interest to the majority of visitors, as presenting within small compass the outline of a great subject, associated with the history of nations and civilisation, not less than with the arts, from classical antiquity through the successive periods comprised in the collection now before them.

Mr. FRANKS, Dir. S.A., offered a few observations on certain facts connected with antiquities of bronze found in the British Islands, and the evidence that the manufacture of celts, spears, and other objects of that metal, had actually been carried on to a considerable extent in Britain. He exhibited, by the obliging permission of Mr. Beldam, F.S.A., thirteen bars of copper, found with human remains and an urn in the lower part of a barrow at Royston, Herts. The bars appeared to have been hammered into their present oblong shape, and then cut into lengths of about 3 inches.

Dr. Percy had ascertained by analysis that the metal consists of about 98½ parts of copper, with a small alloy of tin or antimony, probably the latter. These bars or ingots appear to be specimens of one of the ancient forms in which copper was produced for the purposes of commerce, they were probably hammered out, pure copper being very difficult to melt. The other form appears to have been in cakes, convex on one side, such as would be produced by melting the metal in a large ladle. Portions of such cakes had repeatedly been found in England with fragments of bronze swords, spears, and other objects either broken or rejected by the founder, and reserved to be melted up again. Such a deposit occurred at Romford, in Essex, and was noticed in this Journal, vol. x. p. 69; and another at Chrishall, Essex, as related by Lord Braybrooke, in his *Sepulchra Exposita*, p. 3; the relics last alluded to are in his museum at Audley End. It has been supposed by some antiquaries that copper was brought to Britain, possibly as a staple of exchange for tin, and that to this metal Cæsar refers in the expression "*ære utuntur importato*." It is, moreover, asserted, that the copper mines in this country show no traces of ancient workings. There is ample evidence, however, that the celts, and other objects of bronze, were made in Britain, as shown by numerous moulds of stone and bronze, and it has been supposed, with much probability, that the deposits to which reference has been made, consisting of broken or defective weapons, accompanied by portions of cakes of pure copper, may have been left at spots where the founder pursued his craft. The best alloy appears to be produced with about one tenth part of tin, and it has been stated that bronze castings from bronze moulds are of much harder quality than those produced by other means.

A memoir was then read, by Mr. E. W. GODWIN, on an example of Domestic Architecture at Colerne, Wiltshire, a house assigned to the early part of the fifteenth century. Mr. Parker, however, expressed his opinion, from the drawings exhibited, that the date might be rather earlier; small mediæval dwellings of its class are rare and have escaped attention: the structure called the Fish House, at Meare, in Somerset, described by Mr. Nesbitt in this Journal, vol. x. p. 130, is perhaps a solitary example of the fourteenth century. Mr. Blore offered some observations with the view of inviting attention to the numerous small houses, of considerable antiquity, existing in Pembrokeshire, and in which it had been supposed that some traces were to be found of arrangements or peculiarities of construction introduced by the Flemish immigrants in the reign of Henry I.

An inquiry having been made relative to a report of the proposed demolition of the Abbey Gateway at Reading, the Very Rev. Canon Rock read a communication stating that the Borough authorities had in fact decreed its removal, but the recent expressions of public opinion had caused their intention to be suspended. A subscription had been opened, which soon realised the promise of 1000*l.*, an amount which it had been hoped would prove sufficient. Mr. Scott's plan for the reconstruction of the gate having, however, been submitted to competition, no one could be found to undertake the work for less than 1600*l.* In the meantime the danger daily increased, the rain and snow penetrating the large fissures in the walls, which were temporarily sustained by shoring. Mr. Parker observed that the gateway is a fair specimen of its class, of the thirteenth century, but of no sterling importance as an architectural example; it is doubtless desirable that it should be sustained, but not with such an extent of "restoration" as



appeared to have been contemplated. The sum subscribed ought, as he believed, to meet amply all that archæologists would desire for the conservation of such a structure.

### Antiquities and Works of Art Exhibited.

The following Notices of the Series of Antiquities and Works in Bronze exhibited at this Meeting does not include the ancient relics found in the British Islands, and connected with the earliest or so-called "Celtic" period. These will be enumerated in the Report of the ensuing Meeting, the collection having on that occasion been considerably extended, and classified in more instructive arrangement.

By Professor WESTMACOTT, R.A. :—A remarkable fragment, a hand of heroic size, of the best Roman period ; it might be regarded as of Greek art, with which it will well bear comparison, but some features of its style seem to characterise it as Roman.—A one-handed jug, probably sacrificial, height nearly 7 in.—A tripod *candelabrum*, or *thurifer*, probably votive to Bacchus, having a panther represented as climbing up the spiral stem. It measures 18 in. in height ; the base is of unusual fashion, being formed with three human legs, with a skirt reaching to about mid-thigh, and with very long-toed *calcei* resembling the high pointed shoes of the fourteenth century.

By Mr. HENDERSON, F.S.A. :—A small Egyptian figure of a cat, seiant, with eyes of some opaline substance or vitreous paste ; this animal, it is well known, was regarded as a deity, under the name of Pasht, and was embalmed after death.—A pair of bronze strigils, one of them remarkable as bearing a name, probably of the maker, upon the handle ; a bronze patera ; two double spirals, ornaments probably used as fibulæ (compare Lindenschmit, *Alterthümer uns. heidnischen Vorzeit*, heft iii. taf. 6) ; a bronze stylus ; an armilla, terminating in the head of a panther ; a galeated female head, possibly part of the ornaments of a vase ; a Roman *as* or piece of five *uncie*, *Obv.* full-faced head of Minerva ; *Rev.* ROMA. a bull passant to the right ; diam.  $2\frac{3}{4}$  in. ; a finger ring, the bezel chased with a diminutive bust, issuing as it were from a flower ; a bronze fish, possibly part of a standard ; and a specimen of the singular implements, considered by some antiquaries to have been used for drawing the bow : (see a specimen figured in Skelton's *Goodrich Court Armory*, pl. 45, fig. 5). Several of the relics exhibited were probably from Pompeii or Magna Græcia.—A cinque-cento copy of an antique lamp of bronze ; the original, from Corfu, is preserved in the British Museum ; it is in form of a naked genius, squatting, with its mouth opened wide, forming a grotesque lamp of quaint design.—A lamp, in form of a goose, probable cinque-cento work.—A small mortar, of Italian workmanship, from the Montville collection ; it is decorated with elegant arabesques, genii, goats' heads, &c., in relief.—A remarkable ancient Chinese vase of bronze, richly encrusted with coloured patina, and ornamented with bosses inlaid with gold and silver ; in its form and general character it closely resembles the vase, described hereafter, exhibited by Mr. Russell, of which the date is ascertained to be early in the twelfth century. Its dimensions are rather smaller ; on the inner surface there is an inscription which has not been explained.—A beautiful Chinese vase of bronze, with very lustrous deep olive-green coloured patina ; around the mouth are three buffaloes' heads, serving as handles ; in the ornamentation

the mæander predominates, in skilfully inlaid threads of gold and silver. Height,  $4\frac{1}{2}$  in.—A shallow vase with two handles, from the Hope collection at Paris; the surface richly coloured with light patina; the ornament is wholly composed of the bamboo. Height,  $3\frac{1}{2}$  in., diam.  $5\frac{3}{4}$  in. The high antiquity of certain Chinese vases of metal is noticed in the Handbook of the Arts of the Middle Ages, p. 419.

By Mr. FORTNUM, F.S.A.:—A beautiful statuette of Venus, found at Moglah, in Asia Minor, regarded by some writers as the ancient *Stratoniceia*. It came into the possession of Mr. Hertz, immediately on its being brought to this country, and it is figured in the privately printed catalogue of his collection. Mr. Fortnum has kindly presented to the Institute photographs of this choice relic of Greek art. It was exhibited at a meeting of the Society of Antiquaries, in May, 1846, and is noticed in their Proceedings, vol. i. p. 136.—A Roman weight of three *libræ*, of black marble (or *Lapis Lydius*?), similar in form to the series figured by Montfaucon, t. iii., pl. xciii. p. 168. It weighs  $33\frac{1}{2}$  oz. 25 gr. Av.—*Quattro-cento* and *Cinque-cento* bronzes, chiefly Florentine.—A statuette of St. John the Baptist; a fine production attributed to one of the Lombardi, whose works were chiefly executed at Venice.—A Satyr, described as by Pisanello or some artist of note of his school. This figure, of spirited design, is represented seated on the ground, and grasping a small vase possibly intended to serve as an inkstand.—Venus, or Psyche, attributed to Giacomo Francia; the lower part of the figure is draped. Height,  $10\frac{1}{4}$  in. A replica of this statuette was in the collection of the late Mr. Uzielli, Catal. No. 602.—Venus, attributed to Giovanni Bologna; possibly a model for a statue of much larger size in the *Uffizi* at Florence. Height, 12 in.—Bas-relief, the Triumph of Ariadne, by Desiderio di Settignano, a replica of the period; the original is affixed to a pedestal upon which an Etruscan statue is placed, in the *Uffizi*. Figured in the *Galerie de Florence*.—Two small bas-relief *plaques*, one of them representing the Holy Family, a *Quattro-cento* work in the style of Pollajuolo, and probably intended for a pax; the other is a most spirited impersonation of Famine. From the Montville collection.—A pair of candlesticks, of Venetian work, of yellow metal, elaborately engraved. Montville collection.

By Mr. WILLIAM RUSSELL:—A model in bronze, or design on a small scale, a Caryatid, for one of the great candelabra in the Vatican, the works of Michael Angelo. One of these striking productions of that great master is engraved in Chambers's History of Architecture.—A pomel for a sword, finely chased, the subject represented being the Judgment of Paris. It has been attributed to Giacomo Francia.—An ancient Chinese vase of bronze, finely patinated; the incrustation is of various hues, orange, red, and green, possibly in part artificially produced. The ornament is composed chiefly of floral or foliated designs, the mæander being also introduced, and around the upper part of the vase are inserted six bosses inlaid with silver and gold, in a whorl pattern, not dissimilar to that of ancient Irish ornamentation. Height,  $12\frac{3}{4}$  in., diameter about  $10\frac{1}{4}$  in., diameter of the mouth,  $5\frac{7}{8}$  in. Within the lip is an inscription, by which it appears that the date of this remarkable vase may be assigned to the reign of Seuen-Ho, A.D. 1119—1126.—A striking statuette in bronze, encrusted with reddish-brown patina, representing a Chinese Faquir. In the strongly characterised physiognomy of this example of Oriental art a resemblance has sometimes been traced to the head of Cicero.

By Mr. R. FALKNER :—A miniature female head, of fine character, the hair arranged in singular fashion, drawn back over the brows and tied up, forming an *apex* on the crown of the head. It was accompanied by a copy of a note from Sir W. Gell, by whom it was presented to the Duchess of —, to be placed in her Museum, and stating that he had seen it dug up (? at Pompeii), and placed in the hands of the ex-Queen, from whose hands Sir William received this object on the spot. He thought that it had been fixed on a statuette, a perforation in the head appearing to have served for that purpose.

By Mr. J. BOWYER NICHOLS, F.S.A. :—A statuette of Mercury, found in a garden at Piersbridge on the River Tees, in the parish of Gainford, Durham, the Station AD TISAM on the Roman Watling Street leading into Scotland. It was exhibited by Mr. Cade to the Society of Antiquaries, in 1788, and was figured in the *Archæologia*, vol. ix. p. 289, pl. xix. The feet with the pedestal are lost; in its present state the figure measures  $4\frac{1}{2}$  inches in height. It is noticed by Surtees in his *History of Durham*, vol. iv. p. 32.—Three small statuettes, two of them in imperial costume; possibly of late Roman art.

By Mr. C. S. BALE :—A mask, of very fine character, from Herculaneum, about two-thirds of life size; and an *Enchoche*, from Pompeii, graceful in form and a choice example of vessels of this class.

By the Rev. TULLIE CORNTHWAITE :—A remarkable little Egyptian relic, a small oblong receptacle of bronze, 2 inches in length, about  $\frac{3}{8}$  in. high, and  $\frac{5}{8}$  in. wide; it forms a pedestal for a diminutive figure of a long-tailed quadruped, and is described as enclosing a mummy of the shrew mouse (*mus araneus*) sacred to Buto, goddess of the night. It was taken from a tomb at Memphis. It has been supposed that this little animal was venerated on account of the tradition that the army of Sennacherib was discomfited, according to the story of Herodotus, by a myriad of mice, which nibbled the bow-strings and shield straps of the warriors, so that finding themselves defenceless they fled in dismay.—Various Roman antiquities of bronze, found in London, at Colchester, &c., from Mr. Whincopp's collection; especially fragments of a beautiful two-handled vase of oval form found at Linton, Cambridgeshire, in 1852; also armillæ, rings, &c., and an implement for drawing a bow (?), resembling that before described, exhibited by Mr. Henderson.

By Mr. ROBERT PHILLIPS :—Bronze vessel of unknown use, formed with strongly projecting external ridges. It was dug up near Naples in 1858.

By Mr. W. J. BERNHARD SMITH :—A diminutive *lar*, or statuette of Pomona.—A bronze relic, possibly the upper portion of the stem of a standard; from the Prince of Canino's collection.—A Chinese casting in bronze, from nature, a small crab (*Cancer menas*).

By Mr. DEXTER :—A pair of candlesticks of Venetian workmanship, elaborately engraved; on the base is introduced an escutcheon of the following arms, three barrulets in chief a sexfoil between two cinquefoils. This escutcheon, of kite-shaped form, is an addition, not part of the original design of decoration.—Two bronze horses, Italian work.

By Mr. BLORE, F.S.A. :—An ancient Chinese enameled vase of metal, incrustated with bright opaque colours by the *cloisonné* process. It bears resemblance in form to that figured in the *Handbook of the Arts of the Middle Ages*, p. 406.—A *Cinque-cento* bronze, from Rome, of elegant design.—A casting in metal; the spirited figure of St. George, from the

original in the Museum at Dijon, carved in wood by Jacques de Baert, *tailleur d'images* to Philippe le Hardi; date about 1390. It is figured, *Archæologia*, vol. xxv. pl. lxi., p. 574.

By Mr. OCTAVIUS MORGAN, M.P.:—A hand-bell of mixed metal, date about 1580, and probably of Flemish workmanship. The ornaments, which are in low relief, appear to have been cast, and worked up with the tool. They consist of the Annunciation; the Virgin is seated, the angel Gabriel holding a sceptre; the vase of lilies is seen between two small angelic beings, and on the opposite side of the bell is the Vernicle, with the like supporters. Over these figures are festoons hanging from rams' heads; and, within the festoons, + A. G. P.—Around the lower margin is the inscription—SIT : NOMEN · DOMINI · BENEDICTUM. The handle is triangular, and formed of foliage.

By Mr. BRACKSTONE:—A hand-bell, similar in fashion and date to that last described; it is ornamented with figures of the Virgin, St. George, the Vernicle, &c., it is in unfinished state, and probably Flemish.

By Mr. J. E. W. ROLLS:—A hand-bell of very good workmanship, ornamented with a representation of Orpheus playing to the beasts on the violin; a dancing bear, a lion, an ape, a sphinx, &c., appear in the quaint group of animals, with foliage in which are birds, &c. Around the lower margin is the inscription—PETRVS GHEINEVS ME FECIT 1571—and a small escutcheon, paly impaling a bearing indistinctly shown. Around the upper part of the bell is inscribed—O MATER DEI MEMENTO MEI. The handle is formed of two naked boys, *dos à dos*, their hands joined. A well-designed bell of the like description, ornamented with medallions and garlands, is in the Museum of the Society of Antiquaries; it is inscribed—IOHANNES A FINE A° 1547 ME FECIT · LOF GOD VAN AL. (Figured *Vetusta Mon.*, vol. ii. pl. xvii.). Mr. Van Lennep of Amsterdam has given a note of a bell with a similar inscription, dated 1548, and he states that Johannes a Fine was the same person who is elsewhere called Johan Van der Eynde. The late Mr. Forrest had a beautiful bell, which was described as having belonged to the Cardinal d'Amboise; it bore an escutcheon charged with 3 escallops, and was inscribed—LOF SI GODT VAN AL—ME FECIT PER IOHAN DE FINE A° 1544.

By Mr. JOHN GOUGH NICHOLS, F.S.A.:—A brass figure of a wadewose or wild man, kneeling on the left knee; the right hand, which is perforated as if to hold a weapon or club, is upraised; a wreathed girdle surrounds the waist, and a torse is fastened around the brows. There is a perforation through the figure, possibly for inserting a metal rod, by which it may have been adapted to serve as a candlestick. Height 8½ inches. Date about 1500. Compare figures in Wagener, *Handbuch*, figg. 115, a, 1166, b, 1168, 1298, &c.—A large circular bronze medallion, in low relief, a portrait of George II.

By Mr. JOHN MURRAY:—A large oval bronze medallion, a portrait of Cromwell, in armour, profile to the right, similar to that in the possession of the Rev. J. Beck, noticed in this *Journal*, vol. xvii., p. 285.

By Mr. PHILIP MILES:—A silver ring found in removing the foundations of an old building at King's Weston, Somerset. It is a plain hoop, inscribed, on the outside,—*benedicitur Int(?)capta*—and on the inside,—*dum dicitur ananizapta*.—Cross-crosslets are introduced between all the words. This is obviously one of the *annuli virtuos*, or medicinale rings, anciently regarded as charms against epilepsy. In a medical MS.

at Stockholm, from which various charms are given in the *Archæologia*, vol. xxx., p. 399, the following occurs for the falling sickness—"Sey yis word anamzaptus in hys ere ghwan he is fallyn down in yt ewyll, and also in a wommannys ere anamzapta, and yei schall neuere more aftir fele y' ewyll."

By Mr. C. S. GREAVES, Q.C.:—A reliquary, being an oval frame of tortoiseshell, measuring  $6\frac{1}{2}$  in. by 4 in., pierced with numerous cells or compartments, which are closed with glass on both sides, and each cell contains two fragments of bone, with the names of saints and martyrs to whom the relics are respectively attributed. These are not less than 56 in number. The object is of curious and ornamental fashion, apparently intended to be suspended. It is probably a work of the seventeenth century, Flemish, or possibly Spanish.

By the Rev. JOHN EARLE:—Facsimiles of some leaves of an Anglo-Saxon book of Homilies, discovered in the Cathedral Library at Gloucester, in the bindings of episcopal registers. We noticed, in the last volume of the *Journal*, the proposed publication of these interesting fragments. These MS. leaves are a remarkable example of the writing of the tenth century; they consist of a fragment of a homily on the life and miracles of St. Swithin, and part of another on the life of St. Maria Egyptiaca. These are of earlier date than the others. Mr. Earle proposes to give a sketch of the history and times of St. Swithin, with interesting matter from ancient sources; facsimiles of several of the leaves have been produced, of the same size as the originals, by the remarkable process of photo-zincography, which has been brought to perfection by Col. Sir H. James, R.E., through whose kindness the photo-zincographic reproduction of the Domesday Record for Cornwall was lately brought before a meeting of the Institute by Mr. Burtt. The fac-similes have been executed at the Ordnance Survey Office at Southampton, and a specimen may be seen at the apartments of the Institute. Subscribers' names are received by the Secretaries of the Society, or by the Rev. Dr. Bosworth, Oxford. The price of the volume to subscribers is 12s. 6d.

## Notices of Archaeological Publications.

TRANSACTIONS OF THE ESSEX ARCHÆOLOGICAL SOCIETY. Vol. I.  
Colchester: Printed and Published for the Society at the *Essex Gazette* Office,  
8vo. 1858.

NEARLY ten years have elapsed since the formation of the Society to whose Transactions we are desirous to invite attention. The *fasciculi* united in the volume under consideration have appeared at intervals since the institution of an Archæological Society for the county of Essex in the winter of 1852. At that period the antiquaries of Colchester, who, with praiseworthy interest in the preservation of the vestiges of *Camulodunum*, had about two years previously formed a local archæological fraternity, consented to unite in a more extended Institution, for the purpose of establishing a Society for the county of Essex. It were needless to remind our readers how favorable a field of investigation presented itself to the archæologist in the ancient territory of the Trinobantes, or how many interesting questions relating to the early history of that district of Britain had been left untouched by the laborious topographers of the last century, which may now be satisfactorily elucidated through the extension of archæological knowledge in recent years.

The purpose of the Society was to furnish facilities to the antiquaries of Essex in the pursuits of archæological science, by establishing a Museum and Library; by meetings for interchange of information; and also to preserve in systematic arrangement all communications, drawings, and topographical materials, with a view to the completion of the history of the county. We hope that, during the ten years of the Society's operations, much may have been effected towards carrying into effect these praiseworthy intentions, and promoting generally a taste for those subjects which are within the scope of our common purpose.

The volume before us, after some preliminary matter and a formula of queries and directions for the assistance of correspondents, essential to the initiation of many willing confederates who require to be instructed—"How to observe," contains a Report of the Inaugural Meeting at Colchester in 1852; the Inaugural Lecture also, delivered on that occasion by the Rev. J. H. Marsden, Disney Professor of Archæology in the University of Cambridge; with the formal record of the establishment of the Society, of which our late venerable friend, Mr. Disney, was elected the President. His name must be held in honored remembrance as associated with the first Professorship of Archæological Science founded in this country. The Memoirs, of which this first instalment of Essex archæology is composed, commence very appropriately with the History and Description of the Walls of Colchester, by Dr. P. M. Duncan; this paper, originally prepared for the Colchester Association, was transferred when the parent Society became merged in that of the county.

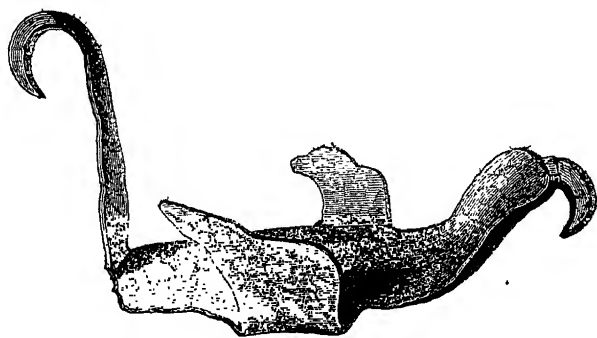
Colchester, as Dr. Duncan has well brought before his readers, is associated with many stirring recollections in early history; the numismatist has here found frequent traces of Cunobeline, whose chief residence appears to have been at *Camulodunum*; his coins disinterred from beneath the relics of Roman colonisation bear testimony to the fact, whilst the occasional occurrence of the well-known gold imitations of the *stater* of Philip of Macedon may serve to indicate a more remote period of British occupation. The capture of the town by Claudius, after the campaign of Aulus Plautius, was a memorable crisis in the establishment of Roman dominion; the importance of the position was recognised by the Proprætor Ostorius; a colony was formed there to aid in keeping in check the turbulent Iceni. With its subsequent fate, the wrongs suffered by Boadicea, the destruction of the colony with the temple dedicated in honour of Claudius, we are familiar through the narrative of Tacitus. The insurgents were speedily crushed; the victory, achieved by Suetonius, A.D. 61, re-established Roman superiority. The return of the Romans to the colony was probably followed by its fortification, and to that period Dr. Duncan is disposed to assign the commencement of the walls, which, with the remaining guard-chamber, gate, and numerous details of construction, are amongst the most remarkable vestiges of the period in this country. We must refer to his memoir for notices of the walls of Colchester at various periods, until they proved the means of resistance in the siege of 1648, and were condemned, but without effect, by Fairfax. Several plates are given, showing their curious construction, the chief material employed being *septaria* obtained from the clay cliffs of the neighbouring coast, bonded together by courses of wall-tiles, the core being composed of rubble. Dr. Duncan has given a detailed survey of the circuit, describing the condition of the remains. The wall was originally of great strength, measuring 8 to 10 feet in width, constructed on a base or footing 11 feet in width; the average height was 14 feet, exclusive of the parapet, which appears to have been not less than 6 feet in height, and 6 feet in width. The parapet may have been crenellated, like that of the walls of Pompeii. The average thickness of the Roman Wall in Northumberland is 8 feet; the thickness of the walls of the Stations, *per lineam valli*, is about 5 ft. 6 in.

Mr. Chancellor contributes a paper on Roman remains found at Chelmsford in 1849, apparently portion of a villa with hypocausts, &c.; he states the opinion that a Station, possibly the *Cæsaromagus* of the Itinerary, may have been situated there. Amongst the usual minor results of such researches,—coins, pottery, painted plaster, &c.,—one relic which claims notice was disinterred, namely, a tile, upon the surface of which were represented in relief wolves attacking stags, and some letters, which have not been interpreted. Mr. Chancellor refers, however, to an exact counterpart of this tile found with other Roman remains in the walls of Ashted church, Surrey, and figured in Brayley's History of that county, vol. iv. p. 396.

The object last mentioned is described as a fragment of a hypocaust; it has been unfortunately lost, and we have been unable to ascertain whether it was portion of a flue-tile; but it is remarkable that such tiles, although mostly concealed from view under the *suspensura*, were occasionally ornamented with care; a curious example, found near Reigate, and elaborately stamped with zigzag patterns, has been figured in this Journal, vol. vi. p. 288. Other specimens found in London, and preserved amongst Mr.

Roach Smith's collections in the British Museum, are figured in his Catalogue, pp. 56, 57.

The volume contains several other communications relating to Roman antiquities in Essex, such as a sketch of a paper by Dr. Bell on the sculptured figure of a sphynx, holding between its forepaws a human head; it was dug up near the Hospital at Colchester. The purpose of the author is the comparison of this relic with two bronze figures of the sphynx, found in Hungary; these have, however, been regarded as of doubtful authenticity. The Rev. E. L. Cutts, secretary of the Society, well-known by his labors in many departments of archaeological research, gives an account of remains at Coggeshall, on the Roman road from Colchester to Cambridge, and probably a site of Roman occupation. A sepulchral vault was found there in the seventeenth century, noticed by Weever and Burton, containing, amongst other objects, two Samian dishes, stamped *COCILLI M.*, explained by the writer first cited as the name of some governor, still preserved in the name of the town—Coggeshall. It is scarcely necessary to observe that the name is familiar to us in the list of potters by whom Samian ware was produced. Numerous Roman vestiges have been brought to light in recent times, which present evidence in corroboration of the notion that Coggeshall, although it may not be the *Canonium* of the Itinerary, as affirmed by Mr. Drake (*Archæologia*, vol. vi.), was probably a site of some extensive occupation in Roman times. Mr. Cutts gives a list of coins found there, ranging from M. Antoninus to Theodosius. He describes also relics found during the rebuilding of the bridge, about  $2\frac{1}{2}$  miles west of Coggeshall, where the Roman road to *Camboricum* is supposed to have crossed the river Blackwater. An etching by Mr. H. W. King gives us an example there discovered of the so-called Roman horse-shoes, of which Mr. C. Roach Smith has figured examples in his *Collectanea Antiqua*, vol. iii. p. 128, and in the Catalogue of his Museum, p. 78. They have also been noticed in this Journal, vol. xi., p. 416, where other objects of this singular class are enumerated. For the sake of comparison with that found in Essex, we may here place before our readers a specimen found in



Iron lamp-stand (?). Length 9 in., breadth  $4\frac{1}{2}$  in.

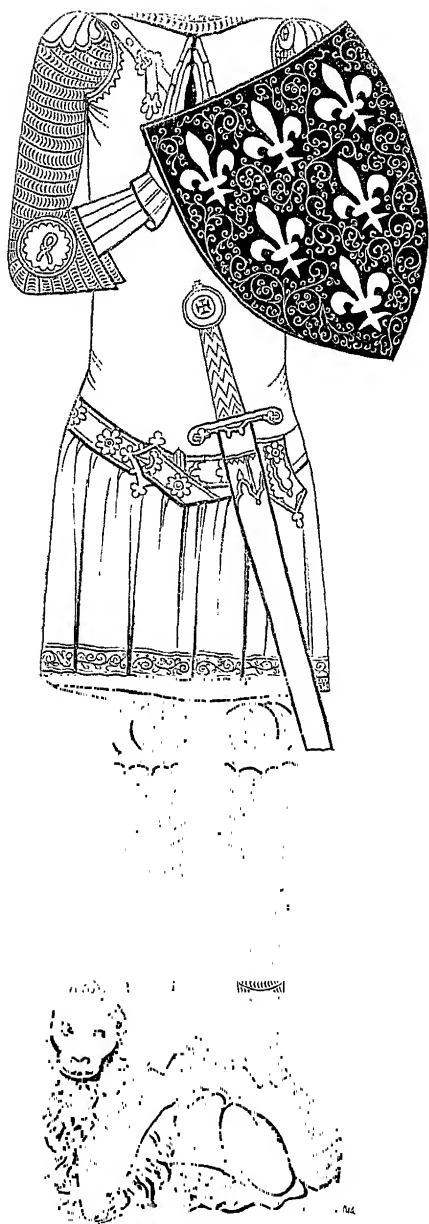
London, and belonging to Mr. C. Ainslie. It differs chiefly from that found in the Blackwater in the long hooked projection at one extremity; the example described by Mr. Cutts has only one hook, at the narrower



end, probably the fore-part, of the object in question. It is, moreover, peculiar in having a considerable amount of ornamentation, such as parallel beaded bands and impressed circles, wrought with the hammer upon its *under* surface, a feature inconsistent with the supposed use of an object of this description as a protection for the hoof of a horse. It must be admitted that the occurrence of this relic, probably of Roman times, in the bed of a river where a fordable passage may have existed on the line of an undoubted Roman way, is a fact deserving of consideration as regards the conjectural intention of such appliances, the real use of which seems still very questionable. At the same time, those who are familiar with the eccentric conditions under which ancient relics are often brought to light, will find no conclusive incongruity in the discovery of a *lychnuchus pensilis*, or hanging lamp-holder, in the peaty channel of the Blackwater, more especially accompanied, amongst other objects, by a vessel of glass recognised as apparently of Roman date.

The Rev. Barton Lodge communicates a short memoir regarding a remarkable vase found at Colchester at the western extremity of the town, where the *necropolis* appears to have existed in Roman times. This fine specimen of the embossed ware of Castor in Northamptonshire, as we apprehend it to be, may be known to some of our readers who are familiar with the valuable *Collectanea*, in course of publication by Mr. C. Roach Smith. The vase, which measures nine inches in height, is ornamented with subjects of the chase,—stags, a hare and a hound in full cry; with these appear two groups of remarkable character, one of them being a conflict between a *retiarius*, whose trident or *fuscina* lies on the ground, whilst his adversary, the *secutor*, his face closely protected by his helmet and bearing his curved shield on his arm, advances to despatch his antagonist. It may deserve observation that upon the shield may be discerned the *gammadion*, an ornament more commonly occurring on objects of early Christian character, but found upon Roman altars in Northumberland and elsewhere, apparently unconnected with Christian symbolism. The second group consists of two men assailing a bear, one of them with a long whip, the other with a club. It is well known how passionately fond the Romans were of the *venatio*, part of the *ludi circenses*, in which criminals, captives, or hired *bestiarii* hazarded their lives in conflicts with ferocious animals. The bas-reliefs on the tomb of Scaurus at Pompeii supply the best illustrations of those savage sports, which were doubtless introduced into Britain, and practised in the *amphitheatra castrensia*, such as those at Richborough, Silchester, *Corinium*, *Borcovicus*, Caerleon, and Dorchester. The curious vase found at Colchester is described by Mr. Roach Smith in the *Collectanea Antiqua*, vol. iii., p. 196; vol. iv., p. 82. A vase of similar form, and likewise of Castor ware, found about 1845 at Bedford Purlieu, is described by the Rev. C. H. Hartshorne, in the *Archæologia*, vol. xxxii., p. 11. pl. lll. Upon this *cylix*, which is of large dimensions, but unfortunately much broken, are represented in bold relief conflicts with animals, probably in the Circus.

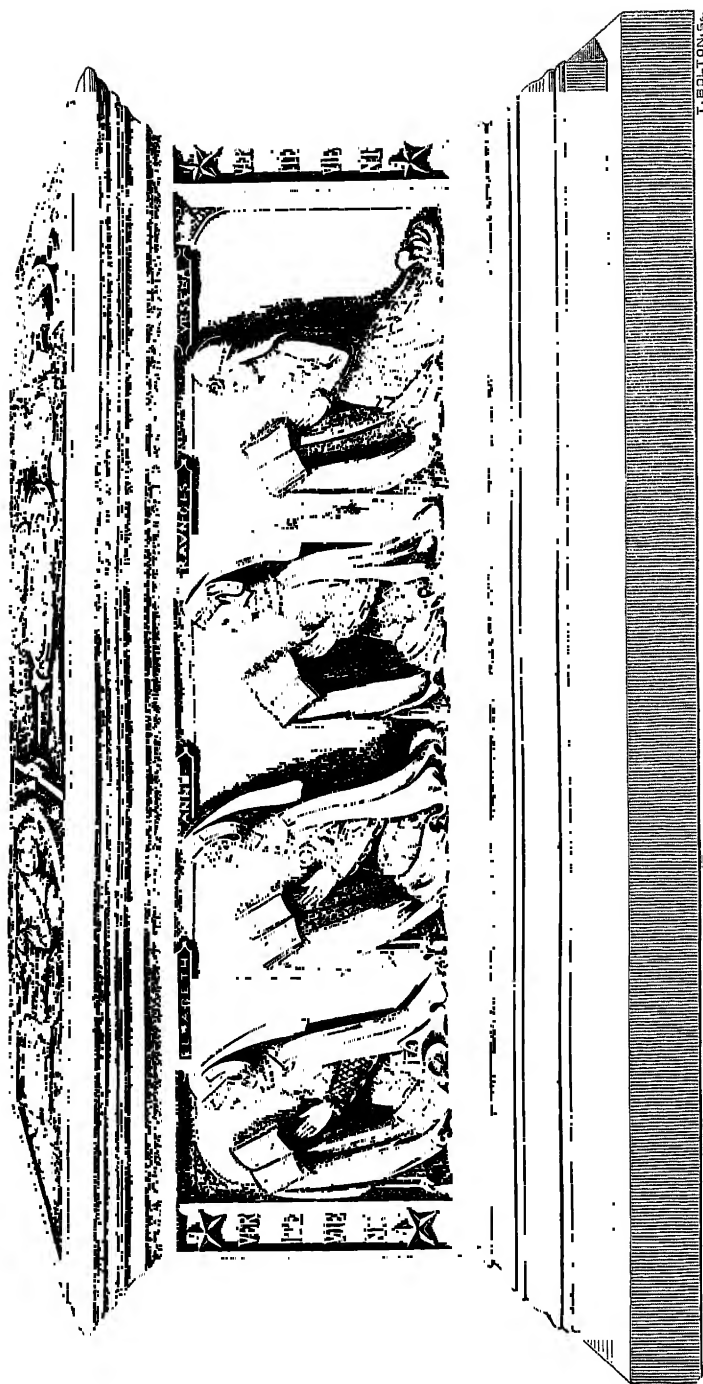
In regard to the Roman period, as illustrated in these Transactions, we must also advert specially to the Notes on Roman Essex, a valuable summary by one who had devoted himself with indefatigable earnestness and intelligence to the investigation of the earlier antiquities of his county, the late Lord Braybrooke. The loss of his cordial encouragement and participation is not less a cause of deep regret to ourselves than to the archæo-



Sepulchral Brass of Sir John Giffard, 1348, Bowers Gifford, Essex.







Monument of John de Vere, Earl of Oxford, died in 1539 (North side of the tomb); Castle Hedingham Church, Essex.

T. B. L. T. O. N. S. 2.

logists of Essex. On the decease of Mr. Disney, in 1857, that lamented nobleman consented to become the President of the Society, a position for which he was so eminently qualified. To his researches the volume before us is indebted for a list of names of potters upon Samian ware, more extended than that formerly given in this Journal, vol. x. p. 233, and compiled from specimens brought to light in the course of the excavations made under his direction principally at Chesterford, and now preserved in the museum which he had founded at Audley End, an enduring memorial of his remarkable appreciation of national antiquities. From the same distinguished antiquary we find also here remarks on the sepulture of infants in Roman times, in the *suggmundaria*, or in spots adjacent to the walls of houses, under the drip of the eaves.

Dr. Duncan, whose investigation of the remains of *Camulodunum* we have already noticed at some length, resumes the subject in a later part of the volume, and records the discovery of a Roman *cloaca* in 1852, a work of unusual character as an example of constructive ingenuity. We must refer to the plan and illustrations which accompany his memoir, in which many interesting details will be found. The discovery of elaborate works of such enduring nature, for purposes which indicate no slight attention to the comforts or sanitary requirements of daily life, suggests how firm a tenure Roman dominion had acquired, and how strong must have been the motive, which we seem at a loss wholly to comprehend, that influenced the policy of the Empire in grasping with so pertinacious a hold the dominion of these remote islands of the Northern Ocean.

The attention of the Essex archæologists has, however, been given to other subjects connected with the history and remains of later periods, which claim our notice. Amongst these are mural paintings in the church of East Ham, described by Mr. Buckler; and the remarks on Round Churches in England, with especial reference to that at Little Maplestead, by the same author. Of the latter church, considered to be the latest in date, as compared with the three other examples noticed,—St. Sepulchre's, Cambridge, the Temple Church, London, and St. Sepulchre's, Northampton, a plan, from careful measurements, with a minute architectural description, is given. The original structure is assigned to the Transition-Norman Period; the general arrangements and proportions seem to recall those of the interesting Round Church, of which the site was revealed to view upon the Western Heights at Dover, a few years since. The remains of that structure, of which no mention is made by Mr. Buckler, are interesting as marking in all probability the scene of the memorable interview between King John and Pandolf, the Legate of Pope Innocent III., in 1213. They were first disinterred, as it has been stated, under the direction of the late Dr. Dibdin, whilst preparing materials for a history of Dover, and they were again cleared of debris by a member of our Society, Col. Fitzherbert Grant, in 1854, when some precautions were taken to ensure their preservation.

Amongst other architectural and miscellaneous contributions, to which the limits of this notice will not admit of our adverting in detail, are,—by the Rev. E. L. Cutts, an account of the remains of Coggeshall Abbey; extracts from a MS. Diary by John Bufton of Coggeshall, in the time of James II. and William and Mary; also a short description of St. Nicholas' Church, Castle Hedingham, and of the memorials of the De Veres existing there. Mr. Almack gives some notes on the family of De Vere, with

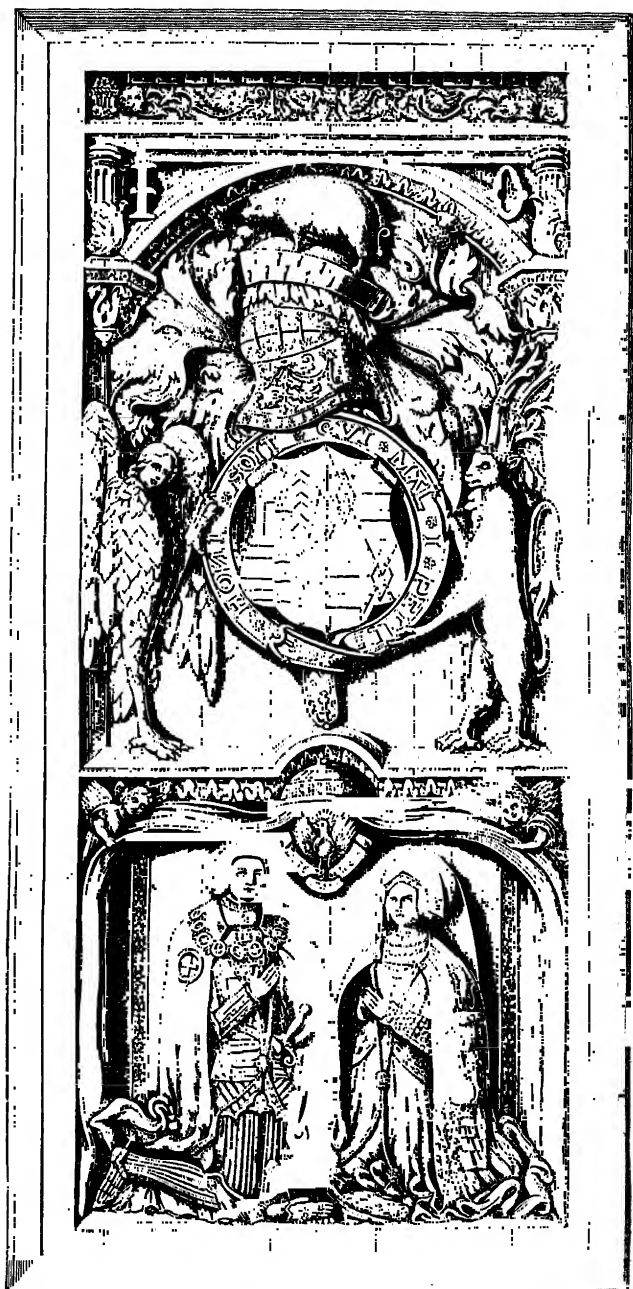
extracts from the rich collection of documents relating to the county of Essex, in his possession.

To Mr. H. W. King, one of the Secretaries for the mediæval period, the volume is indebted for notices of wills of inhabitants of Essex;—of seals found in the county, or pertaining to it, one of them being a beautiful silver matrix of the seal of Robert le Archer, *t.* Edw. III.; another, the seal of Lucas de Tany, justice of the king's forests south of the Trent, in the same reign; also a notice of an early monumental brass, of life-size, supposed to be the memorial of Sir John Giffard, *A.D.* 1348, described by Salmon as existing in the church of Bowers Gifford, Essex. This effigy, unfortunately mutilated, had been given away by the churchwarden some years ago, when the church was rebuilt; it has recently been recovered through Mr. King's exertions and replaced in the church. A rubbing of this very curious brass was exhibited by Mr. King at one of our meetings in 1856, and it is noticed in this Journal, vol. xiii. p. 189. It will be seen by the woodcut that the costume presents several unusual features, and the figure may be of foreign execution. It was, however, probably produced by the same burin as the well-known brasses at Westley Waterless, Cambridgeshire, and the brass of Sir John D'Aubernoun, 1327, at Stoke Dabernon, Surrey. It is a good example of the *jupon* worn over mail, without brassarts or greaves of plate, such as occur in those examples, in both of which we find the *cyclas*, with other garments which do not appear in the effigy of Sir John Giffard. The shell-like *épaulières* deserve notice, and the curious *genouillères*, ornamented with the so-called English rose; also the sleeve of the *haubeton*, formed in longitudinal bands, possibly of quilted work; the bands appear likewise on the thighs. In both the examples before cited the fore-arm is protected apparently by plate.<sup>1</sup>

We avail ourselves with pleasure of the courtesy shown by the Council of the Essex Society, in enabling us to place before our readers a representation of this remarkable memorial, rescued through the praiseworthy intervention of Mr. King. We are also permitted to give the interesting illustrations which accompany Mr. Cutts' notice of the fine tomb, at Castle Hedingham, of John, Earl of Oxford, who died in 1539. They have been presented to the Society by Ashurst Majendie, Esq., possessor of the ancient residence of the De Veres; by his kindness the drawings, executed under his directions by Mr. Parish, of Colchester, were exhibited at one of our meetings in 1855, and they are noticed in this Journal, vol. xii. p. 181.

This remarkable example of monumental sculpture, at a period when all traces of the Gothic style had disappeared, commemorating moreover so eminent a personage in the court of Henry VIII., might claim a more detailed notice than will be found in the Transactions of the Essex archaeologists. The design and general character of the tomb are shown in the woodcuts, which represent the sculpture on its upper slab, and the north side. The tomb is of black marble, frequently described in documents as "touch," from a supposed resemblance to the *lapis Lydius* or touch-stone, used by goldsmiths. Weever, whose account of Funeral Monuments was published in 1631, says, under Castle Hedingham, p. 620, "Here lieth interred under a tombe of marble and Tuch, now ruinous, John de Vere, the fifth of that Christian name, Earle of Oxford, Lord Bulbeck, Samford,

\* This brass is figured and described in Mr. Haines' recently published Manual of Monumental Brasses, p. cliii.



T. BOLTON. SC.

Monument of John de Vere, Earl of Oxford, died in 1539.

Castle Hedingham Church, Essex





and Scales, and Great Chamberlaine of England. Upon which monument I finde nothing engraven but the names of his children which he had by his wife Elizabeth, daughter and heire of Edward Trussell, of Staffordshire, knight banneret, which were 3 sonnes and three daughters," &c. It is difficult to comprehend how the tomb could have been "ruinous" at that period; it is possible that the blocks of marble might have become dis-united, but even at the present time the upper slab is in a sound state, the sides only being partially decayed. We can only suppose that Weever, or his informant, had not examined the tomb, or that he wrote some time after with an imperfect recollection of its condition.

We have received from a friend the following particulars, the result of recent personal examination of the monument. The figures on the south side are four young men, doubtless sons of the Earl, bareheaded, in armour, with tabards of arms, each kneeling with hands joined in an attitude of devotion at a desk, on which lies an open book. Over each is his name. Taking them from east to west the names are as follows:—JOHN—ALBRY—ROBERT and GEFERE. The first was the eldest son, and succeeded to the earldom; the others, no doubt, are in the order of seniority. This side is now much decayed; the other side is in very fair preservation, and on that account doubtless it was selected by Mr. Parish as the subject of his drawing, here reproduced (see woodcut): it had not been exposed to the damp air from the chancel door, which is nearly opposite the monument. The names over the daughters, on this north side, are—ELIZABETH—ANNE—FRANCIS, and VSELA. In the first name the *i* is deficient, and the *c* in Francis is of square form, so that it has sometimes been taken for an *e*. At each end of the tomb is an escutcheon of arms, probably the quartered coat of the Earl: both are more or less decayed, but that at the east end is far gone. It must be observed that, whilst four sons and four daughters are named and represented on the tomb, the usual genealogical works of reference omit a son and a daughter, viz., Robert and Ursula. Probably they both died young and unmarried. Weever makes the like omission in his description of the monument, and this circumstance might lead us to suppose that his account was not the result of personal inspection. It is remarkable that there is no inscription, nor any casement or cavity apparent on the tomb in which an inscribed plate might have been affixed. Weever observes that he found nothing engraven with the exception of the names of the Earl's children. The kneeling figures of the Earl and Countess respectant are placed under a kind of diminutive dais, from which are suspended curtains, held back by angels, one on either side. Immediately beneath this canopy or dais there is a dove with expanded wings, and nimbed, and an inscribed scroll, upon which only a few letters may be decyphered . . . SETE DEVS M(?)ERE R . . . S. The disproportionate dimensions of the armorial atchievement, as compared with the figures of the Earl and Countess in the lower compartment, are very singular. The quarterings, with Vere on the dexter side of the escutcheon, are apparently Kilrington, Clare, Sergeaulx, Badlesmere, Sampford, and Bolbec. The arms on the sinister side are Trussell and Mainwaring quarterly. It is remarkable that the quarterings with Vere in the dexter coat are marshaled in the reverse of the usual order; the Earl's mother was the heiress of Kilrington. The supporters are a harpy and an antelope. The atchievement, with its elaborate accessories, is a stately example of the heraldic design of the period.

The canting motto introduced in the long panels at the corners of the tomb must not pass unnoticed, namely,—*VERITE VIENT*, with the Vere mullet above and beneath the inscription.

Some illustrations of the ancient heraldry of the De Veres may be found in a former volume of this Journal (vol. ix. p. 17), where several seals of the Earls of Oxford have been figured in Mr. John Gough Nichols' memoir on the descent of the earldom. Several other seals, of elaborate and interesting character, have subsequently been found by Mr. Ready in the collegiate treasuries at Cambridge, and facsimiles may be obtained from him. A carved bedstead of oak is preserved at Castle Hedingham, attributed to the times of the fifteenth Earl, whose sumptuous monument has been brought under the notice of our readers through the liberality of Mr. Majendie. The armorial decorations on the bedstead are very similar to those upon the tomb; they are described by Mr. Almack in the volume to which we have sought to invite notice, as an earnest of promising results from the exertions of our fellow-laborers in an interesting locality.

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### Archaeological Intelligence.

THE Annual Meeting of the Cambrian Archæological Association will take place at Swansea during the week commencing August 26. H. Hussey Vivian, Esq., M.P., has been elected President. Communications may be addressed to G. Grant Francis, Esq., Swansea.

The Annual Meeting of the Sussex Archæological Society will be held at Petworth, early in August; the day has not yet been announced.

The Annual Meeting of the Kent Archæological Society will be held at Maidstone, on July 31.

The publication of the volume announced in 1853, by Mr. W. Hayley Mason, at Chichester (Arch. Journ. vol. x. p. 272), and in which it was proposed to give the principal architectural memoirs read at the meeting of the Institute in that city, has long been deferred through unforeseen causes which Mr. Mason has sought in vain to obviate. It is now his intention to issue the work forthwith; it will comprise the architectural history of Chichester Cathedral, being the Discourse delivered in 1853 by the Rev. Professor Willis, to which will be added a Discourse on the recent fall of the spire and central tower, illustrated by diagrams and plans, &c. With these valuable memoirs will be given the Architectural History of Boxgrove Priory, by the Rev. J. L. Petit. The price of the volume (to subscribers) will be 30s. Royal 4to. With numerous illustrations.

Mr. J. T. Blight, of Penzance, to whose researches and pencil we are indebted for a series of illustrations of wayside and churchyard crosses in Cornwall, and of numerous interesting remains of various periods, has announced a volume entitled "A Week at the Land's End," in which notices will be found of the antiquities of that district, so rich in vestiges of interest to the archæologist. The natural history of that remote district has also been given in this useful manual, by some of the best informed zoologists of the West of England. The work is published by Messrs. Longman.

# The Archaeological Journal.

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JUNE, 1861.

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## NOTES ON CIRCULAR CHURCHES.

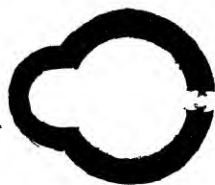
By THE REV. J. L. PETIT, M.A., F.S.A.

It is not my intention to offer any opinion or theory with regard to certain ecclesiastical buildings of circular form, but merely to give a slight architectural notice of a few that I have had an opportunity of visiting. Circular churches, or churches arranged according to a circular ground plan, appear to be found, though often at wide intervals, in most parts of Europe, and to belong to various periods, commencing with the earliest ages of Christian architecture. Sometimes, as at Aix, in Provence, and at Frejus, they are attached as chapels to larger churches, and they are used as baptisteries, or at least retain the name. Sometimes they are insulated, the circular fabric being at a short distance from some church, to which it appears to belong, as S. Costanza, at Rome, which stands near the church of S. Agnese; and in some cases they seem altogether independent, as in the well-known English examples, each of which forms as it were the nucleus of a larger church of a later period. Almost every continental specimen is considered by the inhabitants of the place to have been a heathen temple; and, though in each particular instance it might seem needless to refute the supposition, yet the universality of the tradition might render it worth the notice of the antiquary. And, if it is necessary to look for the derivation of so simple a form, there is no doubt that, like the rectangular plan, it can be traced to the days of Paganism. I have defined circular churches, as churches arranged according to a circular plan; for this definition will include those whose horizontal section

is a polygon, which may be described within a circle, a form perhaps more common than that in which the actual curvature appears. And it will be correct, as applicable to the general arrangement, notwithstanding the additions and excrescences which we shall have to notice, and without which there is hardly a mediæval specimen to be found.

There may be said to be three different types of round churches.

First, those of a simple circular or polygonal plan, without recesses, except an apse or porch. Such is the ruined chapel in Ludlow castle; and the building called the baptistery at Canterbury cathedral belongs also to this class. The chapel at Altenfurt, near Nuremberg, is a good example. It is very small, very simple, and, according to local tradition, very old. As far as its architecture is concerned it may be of any date, from the time of Charlemagne to the twelfth century. Its ground plan is a circle, to which is



Altenfurt.

attached an eastern apse. The diameter internally is not more than 20 ft., and the wall is about 3 ft. 9 in. in thickness. The roof is domed, and the only ornament inside is a plain string at the junction of the dome with the wall. The chancel arch, as well as the western door, is quite plain, but the former seems to have been enlarged. Externally there is a corbel table with small round arches under the cornice, such as

occurs generally in Romanesque work. It is probable that the external roof nearly coincided with the dome; this is now covered with a high wooden roof, finished with a modern belfry of the same material. There is no church near this chapel, which stands in a forest, and is within an hour's drive from Nuremberg in the direction of Ratisbon.

I have elsewhere noticed a small round chapel near Maintenon, on the line of railroad between Paris and Chartres.<sup>1</sup> This is also a simple circle, with an apse attached to the eastward. The dome, if it ever had any, is destroyed, and replaced by a wooden ceiling.

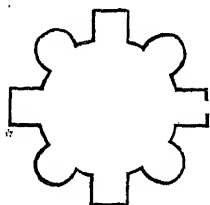
The round church at Grasse, near the southern coast of

<sup>1</sup> Architectural Studies in France, by the Rev. J. L. Petit, London, 1854, p. 14,

where a representation of the circular chapel at Maintenon will be found.

France, seems to be of this description. It is now used as a powder magazine, and I had not an opportunity of seeing the inside. I was told that it is quite plain, without any columns. It is possible, however, that an inner circle may have been destroyed, for the sake of adapting the building to its present purpose. This chapel also has an eastern apse.

The second typical form is that which has the circular or polygonal plan with radiating recesses, either rectangular or apsidal. This form is found in ancient temples, tombs, and baths. There is a good specimen of the latter type among the remains at Pompeii, a circular, or rather elliptical, room, domed, and with three domical niches set cardinally, the fourth opening being the entrance. A little temple, or tomb, whichever it may be, at Tivoli, is much of the same form. But the best known ancient example, as well as the finest, is the temple of Minerva Medica, at Rome, in which the radiating recesses give great character to the external as well as the internal aspect of the building. In this, they occupy the sides of a decagon. Perhaps no form is more suggestive of architectural beauty and grandeur, or could be better carried out in buildings on a large scale. Michael Angelo adopted it in his design for the Florentine church, which, had it been built, would have been one of the finest of his architectural works. In this design the radiating chapels or recesses, including the entrance, are eight in number, and are alternately apsidal and rectangular, an arrangement that we find in the beautiful baptistery at Albenga, on the road between Genoa and Nice, a building evidently of great antiquity and worthy of careful study. The baptisteries at Novara in Lombardy, and Frejus in the south of France, have the same alternation of rectangular and semi-circular recesses.



The third typical form is that which presents a circular or polygonal centre, supported by piers, and surrounded by an aisle of corresponding form. This is the plan of our four English examples, and may, generally speaking, be considered as the typical form of round churches of any size or note. The addition of the porch or chancel is still usual; and several variations occur which give to the individual

church its own distinctive character. For instance the aisle may be repeated, as at St. Stefano, in Rome, and the very curious church of Charroux, in Poitou, now unfortunately reduced to a central tower. The outer aisle may also have its radiating recesses, as in S. Costanza, at Rome. S. Vitale, in Ravenna, has a sort of open apse on slender columns attached to each arch of the central octagon (except those of the chancel and western entrance), projecting into the surrounding aisle. The form of the piers also varies. In S. Costanza and the baptistery of Nocera (between Naples and Salerno) they consist of a pair of columns, the line through whose centres passes through that of the circle which marks the general ground-plan. In Bologna the pair of columns forming the pier stands in the direction of the circumference. In other cases the single column is used, sometimes low and massive, sometimes of classical proportion. We also find what might be called the mural pier, or the part which would be left if the wall of the central circle or octagon were built up solidly from the ground, and then pierced by arches opening into the aisle. At S. Vitale a singular and somewhat ungraceful pier is used. In S. Stefano, which I have already mentioned, the central part rests on columns with an entablature instead of arches, as does the clerestory in several Roman churches of the rectangular basilican form. There is also much variety in the arrangement of the upper part, above the piers and arches. Sometimes we find merely the dome, and that not pierced for light; as in the chapel of Riez, supposing the present arrangement to indicate its original form; sometimes we have a clerestory with windows, as in S. Costanza and other Italian examples, and sometimes the complete system of pier arch, triforium, and clerestory, as in S. Vitale and the church at Nimeguen.

Some buildings which belong to the class of round churches may be considered as anomalous, from the introduction of the square plan. Such is the very curious specimen at Quimperlé, in Brittany, which has a square tower supported on massive piers and arches, surrounded by a circular aisle, to which are attached nave, chancel, and transept.

There is another class of buildings which we must not confound with circular churches, though they bear so strong an

analogy to them, and seem so frequently to have been erected for the same purposes, namely as baptisteries, or sepulchral chapels, that we cannot altogether omit them, if we would enter fully into the subject. I mean those in which the square is used instead of the polygon, and small apsidal recesses are attached to the sides. The baptistery at Ratisbon is a beautiful, though small example; we may mention also the chapel of S. Croix at Montmajour near Arles, and that of S. Sepulchre at Peyrolles, near Aix in Provence. The difference between the polygonal or circular and the square form is an important one as regards construction. For if the circular or polygonal form of dome is used, the round chapel (as we have defined it), has no need of pendentives, as it forms in itself a drum on which the dome may rest. Even such pendentives as are employed when a circular dome is set upon an octagonal drum are not necessary so much for support as for adaptation. But if the polygonal or circular drum be set upon a square, as at Ratisbon, some kind of pendentive is absolutely necessary, and its introduction gives altogether a new character to the building. We often hear the church of S. Sophia in Constantinople and that of S. Vitale in Ravenna spoken of as similar in their character. This is calculated to create confusion of ideas, for constructively no two buildings can be more dissimilar, the one having the dome supported on piers and arches arranged so as to be equivalent to an unbroken circular wall, the other, S. Sophia, forming a support for the dome at a distance from the angles of the square, by means of enormous pendentives of very ingenious construction, corresponding in their surface to a spherical dome much larger than that which stands upon them. The other two examples I mentioned are roofed in such a manner as not to require the pendentive, the chapel at Montmajour having a four-sided dome of a square horizontal section, and that of Peyrolles has a plain barrel vault.

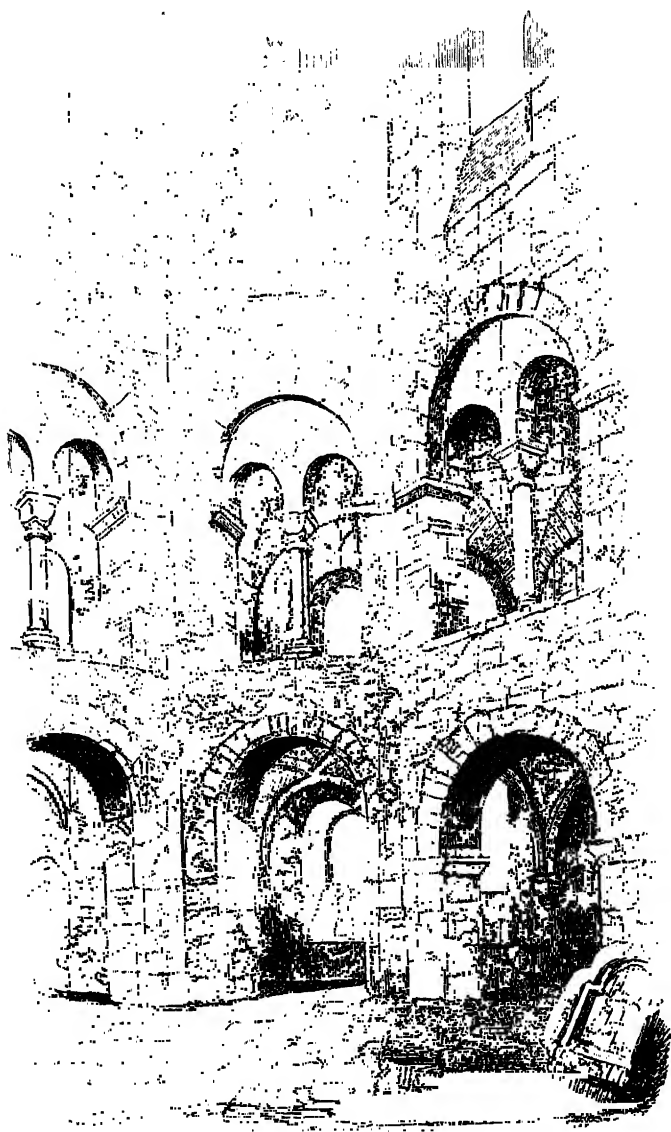
The chapel at Nimeguen, to which we have already alluded, is noticed by Mr. Fergusson, and a section and elevation of the building, as in its original state, are given in his Handbook. No doubt this is a correct restoration; but the edifice evidently underwent an extensive repair in the fourteenth or fifteenth century. The exterior in fact shows very little Romanesque work, most of the windows being



Gothicised, and a great part of the old stone facing replaced with brickwork. I think the central octagon must have been somewhat raised, as its lower part shows a good deal of the old stonework, while the upper part is entirely brick. In the interior the original work is less altered. The central octagon is supported by eight low round arches, of a single square order, perfectly plain, the spring of the arch being marked by a simple string or bracket under the soffit. In some of the arches this has been cut away, and the arch itself slightly enlarged. Above is a large triforium, the dimensions of its main arch being about equal to those of the pier arch. This is subdivided into two smaller arches by a shaft with a plain cushion capital. The vaulting of the triforium is original, but evidently of late twelfth century work. The corresponding vault of the aisle below is Gothic, and chiefly constructed of brick, or at least faced and finished with that material. Both the lower and the triforial aisle are lighted by windows. The clerestory has at present plain pointed windows. The dome appears to have been destroyed; if it still exists, it is hidden by a wooden ceiling, but I should say that the spring of the original dome must have been as low as the base of the present clerestory range. There is no eastern projecting apse, but to the westward is a porch in two stories, one corresponding with each stage of the aisle. The lower part has a round barrel roof, and exhibits no decided architectural features.

That the upper stages of this church contain nothing earlier than the twelfth century is very evident, but it seems not impossible that the lower part may have some older work. It is true that plainness or even rudeness is not always a sign of antiquity; but in this case the identity of the plan with that of the older portion of the cathedral of Aix la Chapelle, also given by Mr. Fergusson, which is of undoubted antiquity, almost seems to point to some earlier date than that indicated by the triforium. I am supposing the plan of Aix la Chapelle to be unchanged, but I have not seen the church very lately, and I never paid much attention to the peculiarities of its ground-plan. That of Nimeguen is rather a remarkable one, and shows no small artistic skill in its design. The central portion, as we have remarked, is octagonal; the plan of the aisle surrounding it is a regular figure of sixteen sides, each equal, or nearly so, to that of

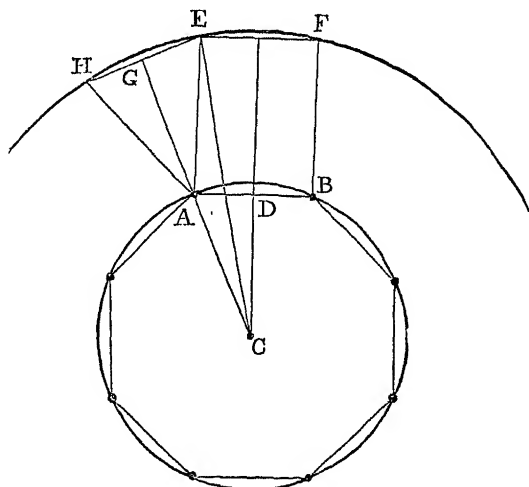
EXAMPLES OF CIRCULAR CHURCHES.



Nimeguen, in the Netherlands.



the octagon, with whose sides eight of the sides of the aisle correspond, the others answering to the angles. Consequently each arch of the central portion opens into a rectangular compartment, which is covered with the ordinary cross vault, and between the angles of the octagon and the remaining sides of the outer polygon triangles are left, which are covered with a vaulting of their own. I can best explain the principle of the design by a diagram, in which I will represent the piers and walls by points and lines, without taking into consideration their thickness.



Let A B represent one side of the central octagon, A and B giving the position of two of its piers, and let c be the centre of its circumscribing circle. Then if we bisect A B in D, and draw the straight line c D, and take a straight line A E parallel to c D, and equal to the radius A c, by joining c and E we obtain the radius of a circle H E F, which will circumscribe a polygon of sixteen sides, each of them equal to a side of the octagon A B, with which the side E F corresponds, forming the opposite side of a rectangular compartment. For if A H be drawn parallel to a line at right angles to the adjacent side of the octagon, the line E H will be the side of the polygon adjacent to E F, and corresponding with the angle A of the octagon. If we produce c A till it meets E H in G, we see at once from the similarity and equality of the triangles G A E and D c A, that E G is equal to A D, and con-

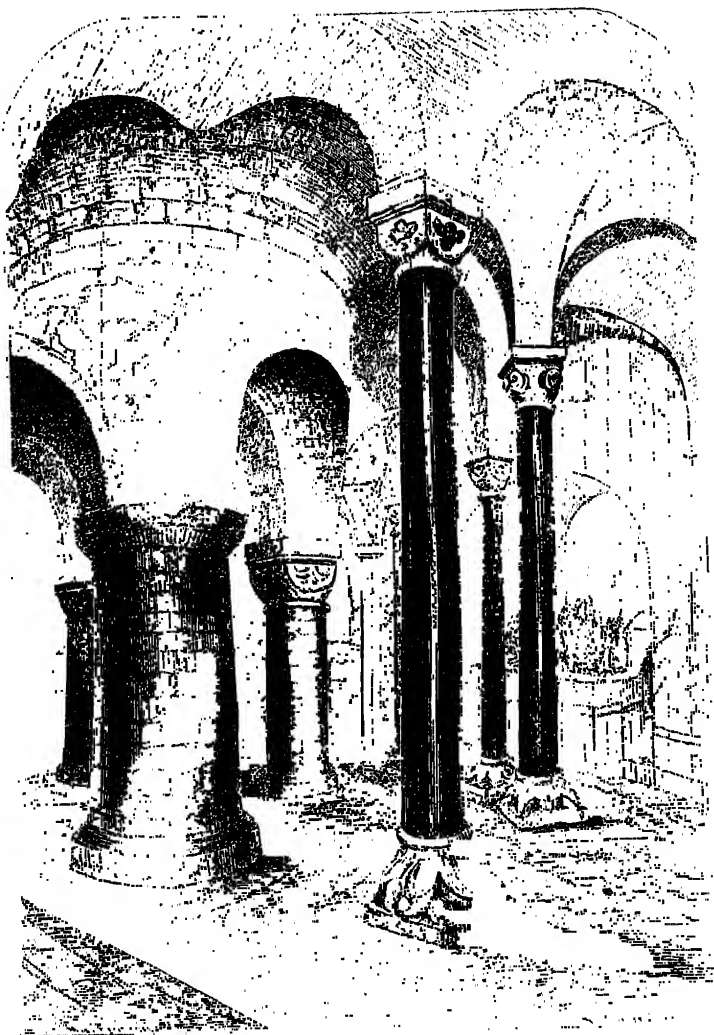
sequently  $EH$  is equal to  $AB$ , and therefore to  $EF$ . And as the same construction applies to all the other sides and angles of the octagon, we obtain a regular polygon of sixteen sides, which will represent the outer or aisle wall of the building.

The ratio between the diameters of the outer and inner circles may be given in the terms of a constant angle, namely the fourth of a quadrant, and therefore may be expressed numerically. It will be perceived that the radius of the larger circle is a little less than twice that of the smaller one; or the aisle, according to the diagram, a little less than half the diameter of the central compartment; but, since the conditions of the problem may be answered practically if the points and lines that are given stand in any part of the section of the piers and walls, the difference will be found to be so small, that the actual width of the aisle can easily be made equal to half the diameter of the inner circle, a proportion very commonly observed in circular churches, as it was also in the rectangular churches of the eleventh and twelfth centuries, where we usually find the total width equal to about twice that of the nave.

In the case of the interesting polygonal church at Nimeguen, now under consideration, I made out the total breadth internally to be about 39 feet, and that of the inner octagon, 18 feet 6 inches, the thickness of the piers being 2 feet 4 inches, but my measurements were taken very roughly, and must not be considered accurate. This building occupies a commanding position on a high bank sloping to the river (a branch of the Rhine), but unfortunately is so surrounded by trees, that it is difficult to make a sketch of it externally, unless in the winter. The antiquary will, however, find it in good condition, well preserved, and not spoiled by modern restorations. At a short distance are the remains of a church terminating in an apse. As Nimeguen is within a drive of two hours from Arnheim, through which a railroad passes from Dusseldorf and Cologne, this specimen is easily visited.

A few miles to the south of Soest, in Westphalia, a town through which a railroad passes, and containing objects of interest to the antiquary, is the small but very curious chapel of Drüggelte. (See cut, p. 115.) It presents externally the appearance of a polygon of twelve sides, with an eastern apse and southern porch. The outer roof is of wood, of modern date,

EXAMPLES OF CIRCULAR CHURCHES.



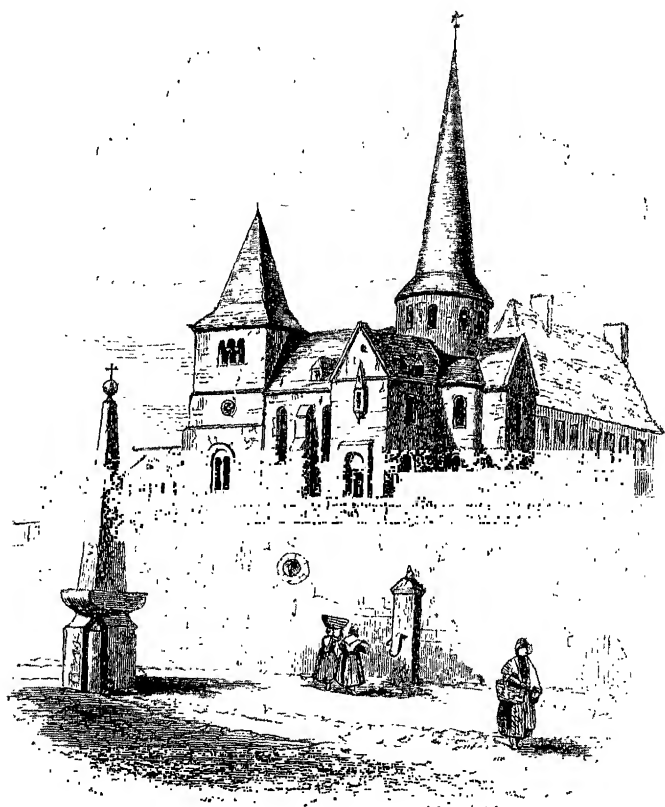
Druggelte, near Soest, in Westphalia,







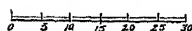
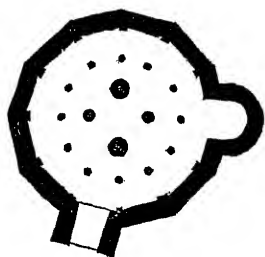
EXAMPLES OF CIRCULAR CHURCHES.



Fulda.

In Hesse Cassel, Germany.

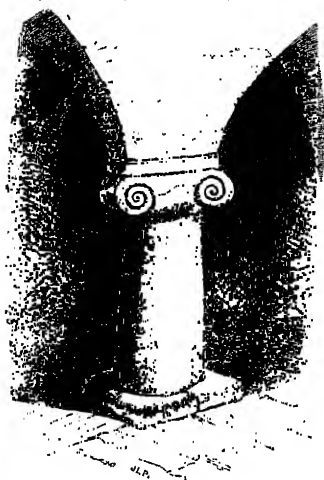
crowned with a cupola of the same material. Internally we find a much more complicated system of construction than the simplicity of the exterior leads us to expect. In the central part four unequal columns support, upon arches, a small dome. These arches, however, do not, as at Quimperlé, occupy the sides of a square, but are cut out of a cylindrical drum, and consequently have a very considerable double curvature, and support the dome without the intervention of pendentives. Two of the columns are very massive, and have no capital, except a plain impost moulding. The other two are slighter, and have rich capitals with the square abacus. The space between this inner circle and the outer wall is divided into two concentric rings by twelve very slender columns, taller than the central ones, and ornamented with rich and varied capitals. The roof connecting this with the inner circle is a round barrel vault. The arches between the last-mentioned columns rather encroach on this vault, and being round-headed, exhibit a double curvature in that direction, but towards the wall they occupy a plane surface, the vaulting being cellular. The whole plan is internally as well as externally a polygon of twelve sides. Although the enrichment presents much delicate work, the general plan is carried out with no great regularity. The total width internally is about 32 feet; but my plan must be taken as a rough one. There is no neighbouring church to which this chapel could have been attached.



Drüggelte.

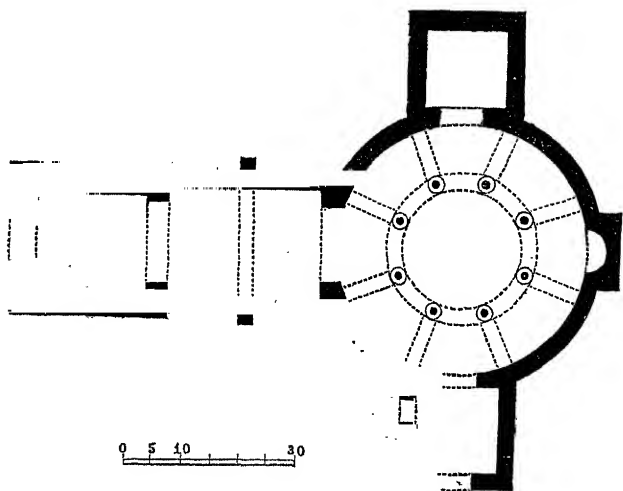
The circular church at Fulda, in Germany, stands at a short distance from the modern cathedral, which occupies the site of an older edifice; but from the nature of the ground there could hardly have been any connection between the two buildings, and we must, I think, count this round church among those that are independent of any other. It has been lately restored, and its interior disfigured by painting; but as far as its important features are concerned it seems unaltered. The present building dates from the eleventh century, but it stands over a circular crypt of much greater antiquity, which is surrounded by a very low, narrow

and irregular passage (it can hardly be called an aisle) outside the wall of its central compartment. The vaulting of this cen-



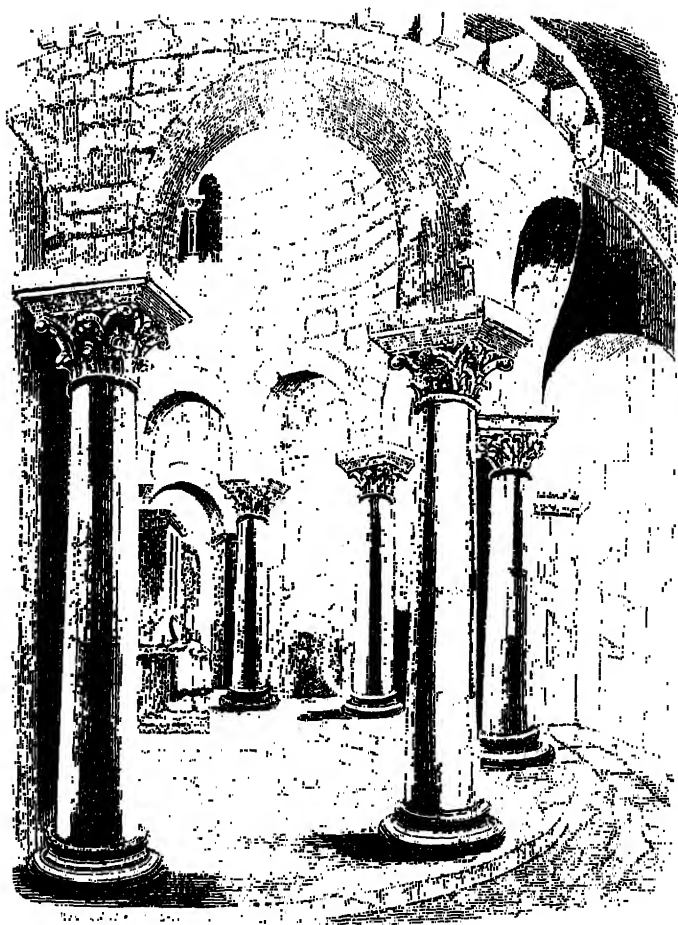
Interior View and Plan of the Crypt, Fulda.

tral portion rests on a low heavy column with a sort of rude imitation of an Ionic capital. (See woodcut.) The church above



Plan of the Church at Fulda.

has a circle of eight columns of nearly classical proportion, with rich capitals and the square abacus. From these spring

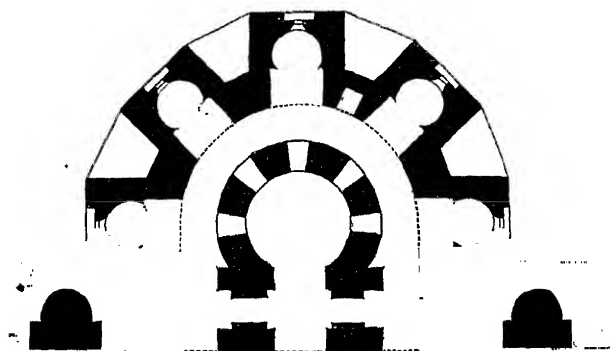


Fulda, in Hesse Cassel.



round arches which have a double curvature, the plan being circular, and not polygonal. Above is a small triforium and clerestory. The roof at present has a vaulting of convergent cells. This compartment is surrounded by an aisle, also circular in its plan, but having a recess at the east end, and transepts and nave, which give the building the outline of a cross church of the usual form. To the westward is a square tower not exceeding in height the round tower in the centre, which latter is crowned with a lofty wooden spire. There does not appear to be any difference of date between the circular and rectangular portions of this church, which, however, probably replaced an older building of a more purely circular form. Fulda, though evidently a town of some importance, does not stand very near any line of railroad. I went to it from a station on the line between Eisenach and Nuremberg; and found it a good day's journey, but it may perhaps be more conveniently visited from Frankfort, by way of Gelnhausen.

Mr. Fergusson has shown the development of the circular church into the apsidal termination, comprising a semicircular or polygonal aisle with radiating chapels, which became



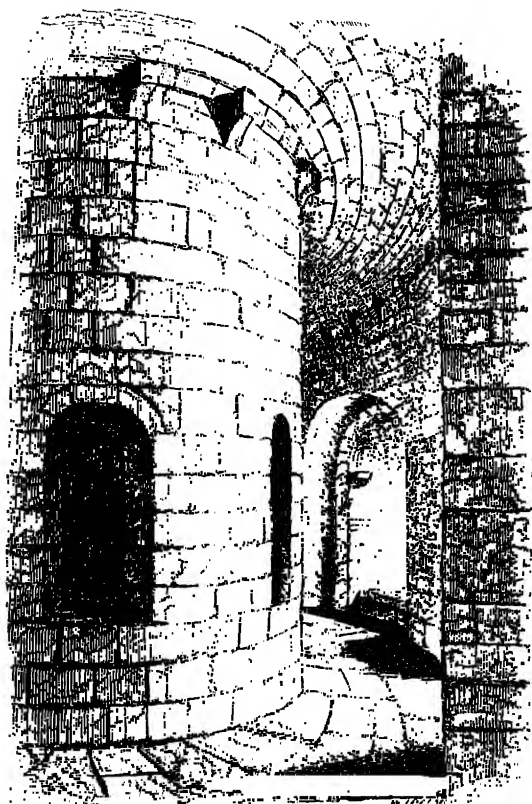
Plan of the Crypt at Montmajour.

nearly universal in French cathedrals. The instances he gives of a transitional state can now, unfortunately, be studied

only from drawings or engravings ; but there still exists an example of a similar arrangement in the crypt beneath the abbey church of Montmajour, near Arles. This will be better understood by referring to the plan I have made out, which, though not minutely exact in all its measurements, may be depended upon as sufficiently correct in all essential points. The chapel consists of a circular building about 16 feet in diameter, supporting a dome. It is entered from the westward by an arch about 8 feet in span, set in a flat wall, so as to avoid any double curvature. This of course cuts off a considerable part of the circumference, but leaves much more than the mere semicircle which would form an apse. An aisle about six feet wide runs partly round, forming a semicircle round the eastern part, and continued to the westward in straight lines ; in fact taking the form of the apse of the church above. From this aisle branch out five apsidal recesses, namely to the north, north-east, east, south-east, and south. They are lighted by small round-headed windows, one at the end of each recess. A window or arched opening, not reaching to the ground, in the central portion, corresponds with each of these apses. The outer wall, which is externally polygonal, is of great thickness, the apsidal recesses of the aisle not forming any projection externally beyond the surface, but the spaces between have large arches sunk in them to a considerable depth. To the westward the crypt has transepts, beneath those of the upper church, and partly cut out in the rock ; these have eastern apses, a passage also—the present entrance into the crypt—runs under the nave, sloping upwards towards the west end. The original entrance seems to have been through a door, now blocked up, situated between the eastern and south-eastern recesses of the apsidal aisle.

The whole of this crypt is of excellent masonry, and built with large well-squared stones ; but it is perfectly plain, with no shafts or columnus, and very few mouldings—what there are being of the simplest character. The aisle has a barrel roof of semicircular section, without ribs, but having a series of plain brackets, at rather wide intervals, at the spring, which is not masked by any important moulding. The central dome is carried up to some height with not much deflection from the vertical line, and with smooth masonry ; it is then abruptly flattened, and consists of courses of stone

overlapping each other. This is probably where it is stopped by the floor of the church, and the circumstance must be taken into consideration if we inquire into the relative dates of the upper and lower churches, and their connection with each other. In Murray's Hand-Book the crypt is said to belong to the eleventh century, but whether the supposition is grounded on records or on architectural style, I do not



Interior View of the Crypt, Montmajour.

know. It is not unlikely to be correct, though there was much in the general appearance of the building that would have induced me to fix on a later period, while, on the other hand, there are circumstances which seem to point to an early date. I should suppose that the church was built about the middle of the twelfth century, and at the first glance I was disposed to look upon the crypt as of the same date, or only

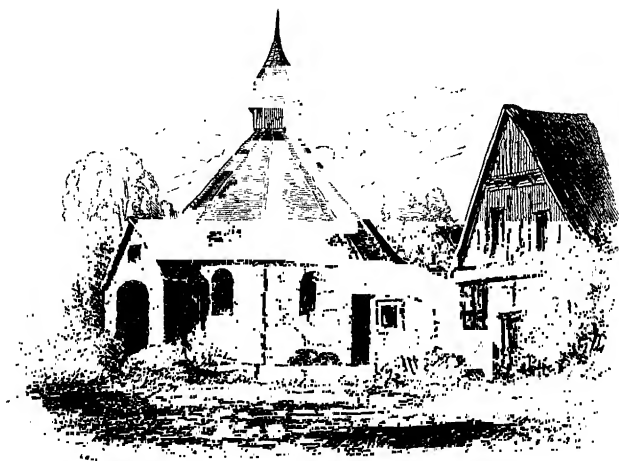


carlier as being necessarily the first part of the design, including crypt and church, that was carried out. But, on comparing my measurements together, I found I had made out the apsidal aisle of the crypt to be wider by one foot than the apse of the church above. Of course I took it for granted that I had been inaccurate in my measuring, and that the walls would be found to be in the same vertical line, and had I come away without paying another visit to Montmajour, I should have thought no more about it.

As, however, I had to pass the place in another of my excursions from Arles, I determined to try again, and this time found the difference still greater than I had made it before, and in favour of the apsidal aisle. Consequently the wall of the upper apse must overhang that of the lower one corresponding to it several inches. Now it is true that this does not affect the stability of the upper structure, for with such walls and such a vault below, the architect might choose his own ground, and place the foundation of his wall where he pleased; still, if he designed one wall as a support to another of any size or weight, he would surely take care that the upper wall should rest altogether upon the lower one, unless a good reason existed for altering the dimensions of the areas by bracketting. The architect, finding such a structure as this crypt, might unhesitatingly build upon it with but little reference to the position of its walls, but if he designed the whole, he would be careful that not even so slight a discrepancy should occur. I need not say that had the upper apse been wider than the interior of the crypt, including its apsidal aisle, the difference would have been in the right direction, and it is what we should have expected. I must confess this apparently trifling circumstance altered my views altogether, and made me look upon the design of the crypt as independent of the present church; it may, however, have been the intention of the builders to place a church above it. The arrangement of the central part is altogether different from that which is usual when merely the floor above has to be supported, a range or two of slender columns connected by vaulting being generally employed for that purpose; for the apse above is a wide one without any aisle, semi-circular within, but polygonal externally, and, what is curious, having an angle instead of a face in the centre

of the east end. It seems not impossible that the dome of the crypt was intended to be of greater height, and perhaps so completed, but reduced to its present dimensions on account of the floor above. The whole church and the monastic buildings connected with it will repay a careful examination, and they present some curious features, owing to the rocky and uneven nature of the ground.

I hope on a future occasion to be able to extend these remarks, and to give a fuller description of some of the examples to which I have only alluded.



Exterior View of the Circular Church at Drüggele, in Westphalia. See p. 106.

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The Central Committee desire to express, with much gratification, the kind liberality of Mr. Petit, in presenting to the Institute the illustrations by which this Memoir is accompanied.

SOME ACCOUNT OF THE EDITION OF THE SCRIPTURES PUBLISHED BY MILES COVERDALE, IN 1535, AND OF A COPY PRESERVED IN THE CATHEDRAL LIBRARY AT GLOUCESTER.<sup>1</sup>

ALTHOUGH among early Bibles the Coverdale of 1535 is not one of the rarest, still the inspection of the volume affords a fitting opportunity for a few passing reflections, strictly within the province, and illustrative of the objects of Archæology. No wonder that some obscurity attends the lives and history of the English translators of the Scriptures! As actors in the mightiest revolution which the world had ever witnessed, their entire chance of success rested on the secrecy of their plans, until the fulness of time for letting in the flood of light, which they anticipated from their movement. We remarked this, at the meeting of our Society at Bristol, where a curious copy of Tyndale's Testament was opened to us.<sup>2</sup> We feel it equally now, when we ask: Who was Coverdale? and where did his English Bible,—his "*monumentum ære perennius*,"—fresh from the hand of the Master, first see the light? History indeed marks him as the Protestant Bishop of Exeter, by imposition of whose hands, associated with three others, the integrity of our English Hierarchy claims to be maintained:—but looking to an earlier period we are compelled to ask in vain,—"*Unde? et quo natus?*"—where did he prosecute his studies?—where did he lay the foundation of that world-wide celebrity, which, for all time to come, deservedly attaches to him?

As to the man himself,—Milo, Michael, or Miles Coverdale (for he signed his name indifferently),<sup>3</sup> we must be content to know but little; but, as to his great work, the

<sup>1</sup> Read at the Meeting of the Institute at Gloucester, July, 1860.

<sup>2</sup> Transactions at the Meeting at Bristol in 1851, p. 270.

<sup>3</sup> In his letters to Conrad Hubert, he signs himself "*Michael Anglus*;"—and in one written to Calvin from Frankfort,

1548, still more explicitly—"Michael (alias Milo) Coverdale Anglus." See Remains of Coverdale, edited for the Parker Society. In the grant of arms made to him by the Heralds' College he is more correctly styled "*Milo*."

subject is more inviting; we will first say a few words on the Bible before us, and then a few more on Coverdale's Bible generally. If it were not for a fine copy, in possession of the Countess of Jersey, at Osterley Park, this one at Gloucester, perfect in all its parts, with the title-page of 1536, might be described as of unique character. It is stated to have been presented by Alderman Thomas Pury, who in 1648 had it from Oliver Cromwell. The name of a former possessor, James I. of England, is inferred from its being decorated with the royal arms on the cover. It is dedicated to King Henry VIII., and "his dearest just Wife and most vertuous Princesse Queen Anne"; and at the end of the volume we find this notice:—"Printed in 1535, and finished the fourth day of October,"—i. e., nearly six months at least, as the title shews, before this copy was issued. But we are enabled to shew that the title of 1536 was not the original title of the book, as it came from the press: for the copy in the British Museum, identical with this in every other respect, is dated a year earlier, and purports to have been translated out of "Douche and Latyn,"—which words are wanting in the title of the copy now under consideration.

The opening paragraph of the Dedication suffices to explain to us the motive of this seeming incongruity. It is dedicated, as we have seen, not only to Henry VIII., but to his dearest just wife, Queen Anne. The book was all in type, and not only so, but issued, when the ill-fated queen was in the zenith of her prosperity. Great things were expected from her influence and patronage. But in a few short months, measured from October 4th to the 25th of April<sup>4</sup> following, the scene changes;—a frost, a killing frost, intervenes, and the name of Anne Boleyn, so far from being a passport to the capricious monarch's favour, would damage any cause with which it might be connected. What then was to be done to meet the altered circumstances? The Dedication (it is true) might altogether have been cancelled;—but these were the days of dedications, and the whole success of the edition depended on the royal fiat; and the sole motive of the dedication hung on these remarkable words—"I thought it my duty, not only to dedicate this translation unto your Highness, but wholly to commit it unto the same,

<sup>4</sup> The day on which the Commission for the Queen's trial was tested.

to the intent that it may stand in your grace's hands, to correct it, to amend it, to improve it, yea, and clean to reject it, if your godly wisdom shall think it necessary." Words like these ought never to have been written, but, once deliberately published, they could not be withdrawn.

But the king's third marriage in a very short time suggested a solution of the difficulty. The sunset of Anne's espousals had indeed been dark and dismal, but the morning of Queen Jane's coronation had dawned at least with promise; so the alteration of two letters was deemed sufficient to meet the case. For "Anne" was substituted "Jane;" and the type thus amended is found in existing copies, among which those at Lambeth and at Sion College may be cited as the most accessible.

But did this alteration dispose of every difficulty? Obviously, far from it. A date upon the title page is usually understood to mark the completion of the volume. Here then was a Bible, completed in 1535, but dedicated to a queen, whose new-born royalty dated only from the year following its issue. This contradiction therefore could only be obviated by the printing of a new title-page, in which 35 was changed to 36. And seeing that these changes were all forced upon the publisher after the commencement of the issue, we need not feel surprised that some confusion has arisen among the two titles, the two dedications, and the main body of the work, appended indifferently to each, perchance by the negligence of the binder.

As regards the sequence of publication, the above is the conclusion arrived at, in his "Annals of the English Bible," by the late Christopher Anderson,—an author whose laborious research furnishes the best evidence of a mind imbued with its subject. "Only one other device," he says, "remained to be tried, which was that of a new title, as if it were a different book; changing the year to the next, or 1536, and leaving out the words—"translated out of Douche and Latyn," (p. 563). Correct, however, on the whole, as this writer is, he has manifestly overlooked one circumstance, which obliges us to modify his conclusion. For the fact seems to be, that the dedication to Queen Jane properly belongs to an edition printed by Nycolson of Southwark, as late as 1537. And thus the amendment of the title preceded the change of dedication, instead of its being a sub-

sequent device, as Anderson had erroneously imagined. The only genuine titles now known to exist, whether of '35 or '36, are found in combination with dedications to Anne, which have for their sign a Maltese cross (✠). The dedications to Jane, on the contrary, are signed with a double asterisk (\*\*), and are identical with those of Nycolson, having moreover appended a list of several errata, which clearly point to Nycolson's edition as the one for which they were printed. Thus it is in the copy at Lambeth, and thus also in that in the Althorp Library.

We must not here enter on the merits of Coverdale's version, as compared with that of Tyndale, important and highly interesting as that question is ;—but, looking merely at his typography, we observe that his Dedication and Prologue are printed in Church Text, whereas the Bible itself is in a foreign type, of more angular character. To account for this difference, a belief was long prevalent that the Dedication and Prologue were supplied in this kingdom, after the safe arrival of the rest of the volume. But, a few years ago, the discovery of a fine Coverdale, in the Holkham Library, has made us acquainted with the fact, that the Prologue in the first instance was printed in foreign Gothic, uniformly with the chapters. A few of its concluding paragraphs are all that time has spared to us; and these perhaps owe their preservation to the circumstance of their occupying the back of a table of the contents of Genesis; just as the verso of the first title (1535) is filled with another Table of the "Bokes" of the Old Testament, also in the foreign Gothic. What was the precise reason for replacing so much matter as the Dedication and Prologue cannot now be conjectured on the evidence of a mere fragment; but the fact of the reprint, for some cause or other, may be taken as undeniable. We give, at the conclusion of this notice, a facsimile of the concluding lines of the Prologue—first, as they appear in the Holkham copy; secondly, as they appear in all subsequent issues.

Our glance at these Bibles may profitably be extended to illustrate two malpractices, which we cannot too strongly reprobate, whether of restoration or destruction. Take, for example, the Coverdale in Sion College Library. We find that in 1772 it was borrowed by the British Museum, in order to supply mutually existing defects in each. Accord-

ingly it came back, with the woodcuts of its title page supplied by "an ingenious penman," the style and execution of which we will not severely criticise, seeing them to be the performance of probably a clever schoolboy. But the ground of our objection is, that the title thus inserted is the title of 1535, which we hold to be improperly prefixed to a Dedication inscribed to Queen Jane, as it involves nothing less than a manifest anachronism.

And, speaking as archæologists, we cannot too strongly deprecate that sort of restoration to which Coverdale has been subjected. Nine-tenths of the Coverdales, which the wreck of time has spared, come down to us without titles. Their possessors, in many instances, have wished to do them honour, after their own fashion, by making good the deficiency; but the power, rather than the will, was wanting. Till the discovery of the Holkham Bible, no perfect title of 1535 was accessible. The British Museum copy had lost all the woodcuts of its outer side completely; but, as a similar pattern had been used in Matthew's Bible of 1539, it was thought that a skilful amalgamation would well serve the purpose. However, after all, it was but the junction of the "*humanum caput*" and the "*cervix equinus*;" for Matthew had adopted Latin texts to illustrate his woodcuts, but Coverdale's were all in English. To make the matter worse, a late eminent bookseller prepared at some expense a woodblock to perpetuate the pretended facsimile, which has thus found its way into many libraries. Thus much for restoration injudiciously carried out.

And if we would see destruction, we have only to examine the copy preserved in the British Museum. There we shall see "specimens of the initial and capital letters used in the work cut from another copy, and pasted on a separate leaf!" Truly in those days, Coverdales must have been "well cheap," and easy of access;—but living in the present century, we regret the reckless destruction of a valuable and interesting book.

A question has been raised, in regard to the probable press at which this Bible was printed. And as many cities contended for the birth of Homer, so for the printing press of Coverdale many places have been claimants; Zürich, Frankfurt, Cologne, Lubec, and even Paris, without much probability of adjusting their several pretensions. In offering, upon this head, some concluding observations, I venture only

to suggest a few reflections which have arisen in my own mind, as between the adverse claims of Germany and France. In the first place, it may well be asked, why should Coverdale have deserted those presses of Germany, in which Bible printing had so long prospered? This would have been to incur a serious risk, not only without sufficient motive, but in the face of much obvious discouragement; for the fires of our Smithfield, which raged so furiously afterwards, were but the reflection of those which were now being kindled in the Place de Grève; and Francis, when he burned his holocaust of the preceding year, acted only in obedience to a higher moving power, for in that dreadful extremity the king was not alone. Accompanied by cardinals and bishops, in the midst of torches and banners and relics of the saints,—“the whole machinery of the Papacy,”—he burned six heretics at a single fire. And, although the scepticism of Rabelais, this very year, passed the Inquisitor of the Sorbonne without even a challenge, we may be sure that the Apostle Paul, and the four Evangelists, would have found the king's edict against printing too strong a barrier to be passed without a miracle.

I am aware that three years afterwards we have English Bibles and Testaments undoubtedly Parisian, but these appeared only “*cum gratiâ et privilegio Regis.*” One, more especially, was the fruit of a direct communication between Henry and Francis, which resulted in permission given to Grafton and Coverdale to superintend the work. But even here the Inquisition had well nigh superseded the royal mandate. Many of these Bibles were burned publicly in open daylight. The rest of this fine edition merely owed their preservation to the provident zeal and activity which completed them in England.

Little can be inferred from an examination of the paper on which this Bible is printed. The paper-mark of the bull's head and serpent, which, singularly enough is found to occur only once, and that on the same page, the last folio of the Pentateuch, in a majority of copies, proves very little; because, though it originated in Germany, it became a universal mark in the sixteenth century.

It is time, however, that these remarks were brought to a conclusion; and we do so with a vain regret, that the fate of Coverdale, while living, did but prefigure the destiny



which awaited his bones when dead. "Indignum passus sæpius exilium!" a line inscribed upon his monument after the fire of London, is descriptive of his hard lot, whether in life or death. Surely, when exhumed from his resting-place in 1840, by the excavator who dug the foundations of the Royal Exchange of London, St. Paul's or Westminster Abbey ought at least to have received him. But no! an obscure parish performs the duty of the nation; and a humble inscription records that the parishioners of St. Magnus, desirous of acknowledging the mercy of God, and calling to mind that Miles Coverdale was once rector of their parish, erected a monument to his memory. "How beautiful are the feet of him that bringeth good tidings, that publisheth peace."—Is. lii. 7.

JAMES LEE WARNER.

scrypture maye haue fre passage, and be had in  
reputacion, to the worshippe of the author  
therof, which is euen God himselfe; to  
whom for his most blessed wor-  
de, be glory and domyniō  
now and euer.  
Amen.

Facsimile of the concluding lines of the Prologue in the copy of Coverdale's Bible  
in the Holkham Library.

the holy scrypture maye haue fre passage, and be had in re-  
putacion, to the worshippe of the author therof,  
which is euen God himselfe; to whom  
for his most blessed worde be  
glory & domynion  
now & euer.  
Amen.

Facsimile of the concluding lines of Prologue in ordinary copies of Coverdale's Bible.

The following tabular view of the condition of existing copies of Coverdale's Bible, 1535, will be found illustrative of the foregoing memoir. Of those which have come under the author's observation, those marked **B.** have the bull's head watermark on the last leaf of the Pentateuch.

## IN PUBLIC LIBRARIES.

Where existing.	Title leaf.	Preliminary matter and first genuine Signature.
British Museum. Dr. Coombe's Copy. . .	{ 1535.— $\frac{1}{3}$ facsimile by Harris. Table of Bokes of O. T. on verso . .	perfect. Sign ✠ ii. Dedication to Anne.
Do., Grenville Library	wanting. . .	wants 3 first leaves, which are supplied in facsimile by Harris. Sign ✠ b.
Baptist College, Bristol	facs. by Harris	wants Dedication and Prologue, which are supplied in facsimile by Harris.
Cambridge University Library . . . <b>B.</b>	facsimile by Pickering . .	wants 2 first leaves. Sign ✠ iii.
Do., King's College . .	wanting. . .	perfect. Sign ✠ ii. Dedication to Anne.
Do., St. John's College	wanting. . .	wanting.
Do., Emmanuel College. . . . . <b>B.</b>	wanting. . .	perfect. Sign ✠ ii. Dedication to Anne.
Do., Pembroke Coll. <b>B.</b>	wanting. . .	wanting.
Durham Cathedral . .	wanting. . .	wants all but last page of Prologue, which has no list of errata.
Dublin University . .	facsimile . .	wants 3 first leaves, which are supplied by facsimiles. Sign ✠ b.
Do., . . . . .	wanting. . .	wanting.
Glasgow University, <b>B.</b>	facsimile . .	wants 2 first leaves, which are supplied by facsimiles. Sign ✠ iii.
Gloucester Cathedral .	{ 1536.—Original, perfect. no matter on verso . .	perfect. Sign ✠ ii. Dedication to Anne.
Lambeth Palace . <b>B.</b>	wanting. . .	from Nycolson, 1537. Sign ** ii. Dedication to Jane, with list of Nycolson's errata on last page of Prologue.
Do., . . . . . <b>B.</b>	wanting. . .	perfect. Sign ✠ ii. Dedication to Anne.
Oxford, Bodleian . .	facsimile by Harris . .	perfect. Sign ✠ ii. Dedication to Anne.
Do., All Soul's College .	wanting. . .	wants 3 first leaves. Sign ✠ b.
Rochester Cathedral, <b>B.</b>	wanting. . .	perfect. Dedication to Anne, altered by pen to Jane.
Sion College . . <b>B.</b>	facsimile . .	first 4 leaves from Nycolson, 1537. Sign ** ii. Last page of the Prologue original, therefore without the list of Nycolson's errata.

124 COPIES OF COVERDALE'S BIBLE IN PRIVATE LIBRARIES.

Earl of Leicester, **B.** Holkham Hall, Norfolk. The only perfect title of 1535, and the last leaf of the Prologue in foreign type.

Countess of Jersey, Osterley Park, Middlesex. Title of 1536.

Earl Spencer, **B.** Title from Hyll and Reynaldes. Dedication from Nycolson's Ed.

Earl of Ashburnham. A valuable copy, formerly in Lea Wilson's collection.

George Ofor, Esq., Grove House, Hackney. A remarkable copy, with some leaves uncut.

William Tite, Esq., M.P., F.R.S. A valuable copy, formerly in the possession of Dr. Daly. **B.**

Francis Fry, Esq.; to whom the Author of this List is indebted for valuable assistance. **B.**

Mr. Lilly, Bedford Street, Covent Garden, London, has two copies, one of which, unlike all others, has the bull's head papermark, not on the last leaf, but on fol. lxxxvi.

Marquis of Northampton, Castle Ashby, Northamptonshire.

Lord Lindsay.

Lord Sondes, Elmham Hall, Norfolk. **B.**

Thomas Bateman, Esq., Lomerdale House, Youlgrave, Derbyshire.

Beriah Botfield, Esq., M.P., Norton Hall, Daventry, Northamptonshire.

William Euing, Esq., Glasgow.

Henry Huth, Esq., Sussex Place, Regent's Park.

Rev. Samuel Lysons, Hempsted Court, Gloucester.

William Fuller Maitland, Esq., Storstead House, Bishop's Stortford.

Algernon Perkins, Esq., Hanworth Park.

John Thomas Symes, Esq., Brighton.

Matthew Wilson Esq., Eshton Hall, Yorkshire.

Col. Wildman, formerly at Newstead Abbey.

Mr. Lenox, of New York, U.S.; formerly the Rev. Dr. Hawtreys copy.

NOTICE OF AN EXAMPLE OF DOMESTIC ARCHITECTURE AT  
COLERNE, WILTSHIRE.

THE Domestic Architecture of the Middle Ages is a branch of archæology which does not demand any excuse to commend itself to the notice of a Society like the Institute. Every one interested in the history of the past admits that this division of our study is well deserving attention, and that earnest exertion is required on our part, lest the few examples which remain should suffer more from the utilitarianism of modern days, than from the wear and tear of centuries, or be sacrificed in so-called improvements by persons alike unconscious of their value and careless of their preservation.

It can scarcely be requisite to observe that it is not only in the residences of the higher order of the people,—the convent, the castle, or the manor-house,—that we must look for specimens of our national architecture. Each of these had its own peculiar characteristics. The first, devoted to religion, was essentially ecclesiastical; the fortress was marked by a manner of architecture distinctly indicative of, and eminently adapted to, the military requirements of the time; whilst the manorial residences were generally of a description which, though approximating to the general features of mediæval dwellings, retained many of those means of security by which the houses of the more opulent were so long surrounded. It seems, therefore, desirable that greater attention should be directed to those long neglected examples of mediæval art,—the dwellings of the comparatively inferior classes, which doubtless exist in greater abundance than may be generally supposed, and lift their pointed gables in picturesque irregularity in many a quiet village, and by many a lonely road.<sup>1</sup>

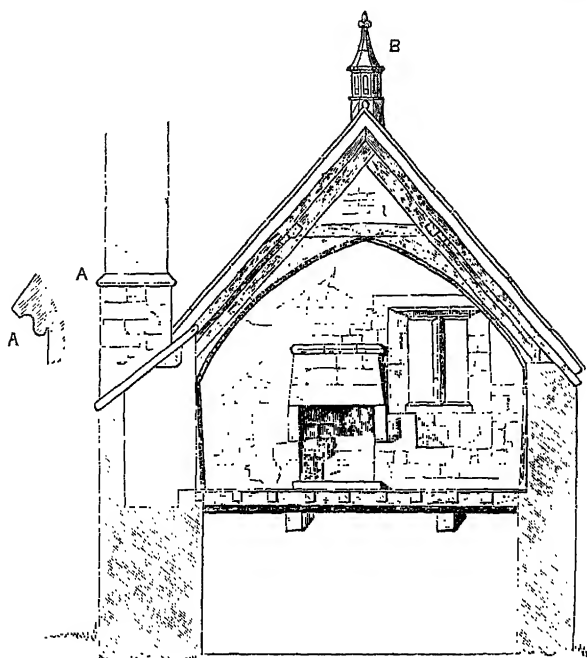
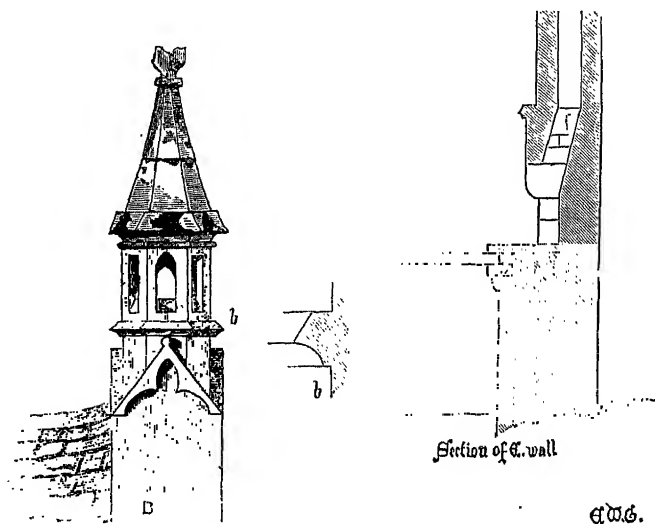
<sup>1</sup> Although the volumes on Domestic Architecture, published by Mr. Parker, contain notices of some examples of this

class, such as the Fish House at Mere, and one or two priests' houses, still the majority of specimens illustrated in that

At the west end of the village of Colerne, in Wiltshire, once a market-town, stands a small house, running east and west, with an arm jutting northward. With the exception of the little octagonal chimney on the point of the east gable, there is nothing about the house to attract attention ; there is the usual complement of sash-windows, and a barn has been annexed to the west end, which, being of the same height and width, gives the house an appearance of immoderate length. It is only when we proceed to examine the internal arrangements, and have obtained entrance to the back court and east bedroom, that we become aware of the interesting character of the little structure. The plan of the house is not unlike that of the Master's house at St. John's Hospital, Northampton (vol. i. Parker's Dom. Arch.) ; the principal chamber was on the first floor, the original height of the ground story being only a few inches more than 6 feet ; this is clearly visible in the eastern part of the building, where the floor and roof remain in their original position, the upper room being approached by a flight of narrow and steep stairs in the thickness of the north wall ; the steps themselves are of solid black oak, now cased with deal, and the wall has some projection which continues so as to serve as an external chimney-breast to the fireplace of the lower room. The principal chamber occupied nearly two-thirds of the entire length of the house, its dimensions being 27 feet by 14 feet. In the east wall (see section) is the fireplace, with a raised hearthstone and a projecting head supported on corbels, and finished by a moulded capping. By the side of the fireplace was a small two-light window with seats in the jambs, but, a few years since, the present occupier inserted a sash, and cut away the seats. The roof is simple but effective,—arched principals with collar beams, the chamfer of the arches continuing down wall posts to the floor ; the purlins are framed into principals, and the lower divisions of the roof have arched purlin braces. The turret chimney is octagonal externally, but the inside is circular ;

valuable work have been taken from dwellings of the aristocracy. It is therefore this deficiency that I would wish to see supplied ; for, notwithstanding that the general custom amongst the humble classes was to construct their houses of wood and comparatively perishable

materials, I nevertheless believe that by more diligent investigation much might be brought to light, now hidden and unnoticed, and much discovered that would tend to elucidate more completely the domestic architecture of bygone times, in this country.



Section.

Details of a House at Colerne, Wiltshire. Date fifteenth century.



the openings are square and arched-headed ; it has had a battlemented stringcourse at the base of the diminutive spire which finishes with a finial. The external diameter is not more than 15 or 16 inches, and the base rests on the tabling without interfering with the gablets of the apex-stone.<sup>2</sup> From the principal chamber a doorway communicated with the solar or upper story of the arm jutting northwards. In this room a plain collar-beam roof, with arched purlin braces, and the remains of an open garderobe, are the only ancient features. The lower story is completely modernised.

Although there is no evidence about the present building that would induce me to assign to it an earlier date than the beginning of the fifteenth century, yet there are points which would lead us to suppose an earlier foundation ; for, taking it as granted that the house is of one date, of what use was the flight of stone steps which ascend from the back court to the room at the west end ? These steps, it should be observed, were removed a few years since from their original position against the wall. The roof, moreover, over this portion is of a rude and heavy description, the principal rafters being slightly hollowed towards their feet, forming a kind of constructional brace. Is it, therefore, to be inferred that this end of the building may be of earlier date, or that the oak stairs and chimney-breast in the north wall are additions ? From an examination of the building I should be inclined to accept the former as the most probable supposition.<sup>3</sup>

EDWARD WILLIAM GODWIN.

<sup>2</sup> I may remark that the chimney is most effective in a practical point of view, and that occupants of the room to which it is attached are never annoyed by smoke.

<sup>3</sup> I may add that the house has igno-

rantly been supposed to be of the twelfth century, from an old fireplace which was removed from the sitting-room on the ground floor, and which, according to the village authorities, had a stone in it dated 1100.



ON A REPRODUCTION OF A PORTION OF THE DOMESDAY BOOK  
BY THE PHOTO-ZINCOGRAPHIC PROCESS.

By JOSEPH BURTT,  
One of the Assistant Keepers of Public Records.

THERE is no occasion to dilate upon the interest that attaches to the discovery of any means for executing faithful fac-similes of valuable MSS., and enabling them to be circulated at a very trifling expense. Those who take an interest in such matters well know how anxiously they have been sought for, and will appreciate their value and importance. Copies of interesting MSS. increase rather than diminish the attention which the comparatively unknown original would otherwise command.

But the external aspect of a MS. is in no way rendered by a copy, for it presents all documents precisely alike, however dissimilar they may be in character or other outward feature.

Fac-similes may be considered to bear the same relation to MSS. as *casts* do to works of art. No verbal description of a MS., any more than a work of art, can be compared to a faithful representation of it, and, where alterations have been made, our desire to be acquainted with the exact appearance presented is increased.

Fac-similes of MSS. were executed to some extent under the directions of the late Record Commissions, and are to be found in their Reports. They were made by means of tracings, which were etched upon the copper-plate and engraved with the graver, and then printed. Many of these are excellent specimens of skill; but in many instances the resemblance to the original writing is by no means good, and the reading is sometimes incorrect. They embrace examples of our most valuable public documents; but I need hardly say, that their circulation was exceedingly limited, and their expense very great.<sup>1</sup>

<sup>1</sup> A specimen page of the Domesday Book, so printed, was brought for exami-

nation at the meeting of the Institute, when these notices were read. The por-

The discovery of a greasy kind of ink by which the tracing could be transferred to stone was the next stage in the making of fac-similes of MSS. By this means the cost was greatly reduced, as the etching upon the copper-plate, the most expensive part of the process, was dispensed with ; and the transfer of the actual tracing to the face of the stone is a very simple operation. At a recent meeting of the Institute, when I brought this subject before the Society, I submitted for comparison a specimen of a fac-simile page of the Domesday Book, executed by this, the lithographic process. Its great superiority over the engraved examples, in rendering the character of the writing and peculiarities in the MS., could not fail to be at once noticed. The page exhibited on that occasion is a portion for the county of Kent, now in course of preparation for the Archæological Society of that county.

We now come to the last and most important stage which has been reached. Whatever may be the skill of the maker of the fac-simile, or his knowledge of the hand-writing, the work was after all *his reading* of the original. If there was any doubt about any part of that reading, his solution of it actually seemed to settle the question. In some instances his reading would convey a doubt where a skilled eye would see no occasion for it. Therefore, in cases of difficulty, where a real fac-simile would be of such essential service, confusion only might be produced.

But where the fac-simile is made by the document itself, and all its peculiarities pointed out by itself, such cavil could not hold. In several other respects, too, the value of the great art of photography applied to the making of fac-similes of MSS. has been apparent. Actual photographs of documents have been seen by perhaps most of our readers. Many of these are as good in every respect as possible, and their perfect re-production of the appearance of the MS. defies comparison with the result obtained by any other process.

To multiply photographs to any extent is, however, tedious, and, therefore, expensive ; and above all it is attended with great uncertainty as to their permanence.

tion selected was the first page of the county of Surrey. On examining it closely its general style appears bad, and the following variations have been noted—

28 dots, 7 contractions, 1 rubrication, omitted ; 1 wrong contraction, and one letter scarcely visible.

There was still wanting some means of combining the wonderful fidelity of the photograph with the permanence, facility, and consequent cheapness of printing either from the stone or plate.

To the Director of the Ordnance Survey of Great Britain (Col. Sir Henry James, R.E.) is due the merit of discovering a process by which the photograph can be taken from the glass negative in such a vehicle that it can be at once transferred for printing. The zinc plate, or stone, having been previously prepared in the usual way, a number of pages, sufficient to fill the plate, can be put upon it, and the whole "pulled off" at once. It is evident that this must be a very simple and inexpensive process. The intermediate stage consists of printing the photograph upon a paper saturated with an albuminised compound, which hardens under the light, so that the ink with which the whole is covered is retained firmly where the image of the MS. has been presented to it, and the other part is washed off. For complete particulars of the *modus operandi* I would refer to the pamphlet published by Sir H. James.<sup>2</sup>

On the occasion, to which allusion has already been made, when I sought to invite the attention of the members of the Institute to the importance of this discovery, as auxiliary to the purposes of the archæologist, I had the pleasure of presenting for their inspection two examples of the results of the photo-zincographic process. The first of these was a fac-simile of a leaf, one of the Anglo-Saxon MS. leaves discovered last year in the bindings of Episcopal Registers at Gloucester, being fragments of a metrical Life of St. Swythun, written about A.D. 1000. A memoir on these interesting relics was read at the meeting of the Institute in that city by the Rev. John Earle, late Anglo-Saxon Professor at Oxford, which he has announced for publication, accompanied by fac-similes obtained by aid of photo-zincography,<sup>3</sup> and of these a specimen was exhibited by his permission. The other example was the recently completed fac-simile of the Domesday Survey for the county of Cornwall.

<sup>2</sup> Photo-Zincography, by Colonel Sir Henry James, R.E., Director of the Ordnance Survey, Southampton; Forbes and Bennett, High Street, 1860, price, sixpence.

<sup>3</sup> This Memoir, doubly interesting as the earliest proof of the value of the

photo-zincographic process for archæological illustration, will be published by subscription, as announced in the last volume of this Journal, pp. 286, 334. Subscribers' names are received by the author, Swanwick Rectory, Bath, or by the secretaries of the Institute.

With regard to the Domesday Book the peculiar mark of emphasis there used has presented a serious difficulty, which has certainly doubled the cost of production. In many parts the fac-simile does not present the letters quite so clearly and sharply as in the original. It is slightly blurred and indistinct, owing to the nature of the process, in which however improvements will doubtless be made, but where clear the accurate delineation of every feature of the MS. is wonderful. Even this indistinctness is sometimes owing to corrections by erasure in the original, which are by no means uncommon, and which afford another evidence of the scrupulous care with which the record was made up. Had the weather at the time been brighter, so that the negatives could have been more quickly taken, the indistinctness apparent in places would not have occurred. Also, should a substance be discovered which will produce upon the prepared paper a surface which shall not soften under the effect of the bath necessary for removing the superfluous ink, the general effect will be considerably improved. As it is, where there is no colour in the MS. and the writing is clear and bold, as in the Saxon MS., a perfectly truthful representation is produced by this process. A copy of an early MS., equal to that of the page of the Life of St. Swythun, has never yet been produced by any other process of making a fac-simile. There are many portions of the Domesday copy which deserve equally high praise. It is necessary, however, to prevent *too much* being given. A small hole or a slight tear in the MS., a modern blot or mark, will all tell their tale, presenting themselves in the negative as decisively as though they had a right there, and this may influence the reading. In the specimen of the Domesday before us these variations from the true aspect of the original have not been dealt with in any way.

The opportunity for trying the process of "Photo-Zinco-graphy" upon a portion of the Domesday Book arose from the revival of the question as to the propriety of re-binding the great Survey. On account of the very rigid manner in which it has hitherto been bound, it has been extremely difficult to examine every portion of the MS. without disregarding the old and wholesome rule of the Exchequer that the hand should not be placed upon the writing. There are instances in which the ends of some lines which are longer

than others, have been bound up so closely that it was impossible to be certain that the entire reading had been obtained. It was not till long after the recommendation of its re-binding had been made, that Sir Henry James's proposal came before the Master of the Rolls.

I may be permitted to add, for the information of those who are anxious for the most zealous protection of so important a Record, that its safety was duly cared for in every way. It was most carefully packed for the journey,—the main building of the Ordnance Survey Office at Southampton is built on fire-proof principles and is under careful guard,—and a “Chubb's” safe was given to me to keep it in when there. The portion operated upon was kept by myself in a portfolio; the laying out of the pages was superintended by myself in a part of the building that was given up to me; and no portion of the book was out of my sight or removed from my charge.

There was no particular reason for the county of Cornwall being first taken. It was proposed to do one county only, and it was left to Sir Henry James to select which he pleased. The fac-simile of that portion may now be purchased at the cost of production, accompanied by a short introductory notice of Domesday, and of the application of photography to the reproduction of ancient documents, with woodcuts also representing the old Tudor binding of the book, and the iron-clamped chest with triple locks in which it was formerly kept.<sup>4</sup> Sir H. James states in this introduction that, if the publication of the whole Book by the same process should be ultimately decided on, it is intended to bring it out by counties, as Cornwall has been, so that any one may procure at a trifling cost an authentic copy of what relates to any part of the country in which he is more particularly interested. It is scarcely needful to observe how valuable a boon to the topographer and the archæologist such fac-similes would be, or to express the hope that the publication so successfully commenced may ultimately be extended to the entire text of the Domesday Survey. It is with

<sup>4</sup> The fac-similes of the part relating to Cornwall form eleven pages, small folio, of the same size as the originals; they are accompanied by a short introduction, list of names of places, &c. It

may be acceptable to our readers to be informed that this interesting publication may be obtained at the Ordnance Map Agents, at the small cost of 4s. 6d.

gratification that I am enabled to announce that instructions have been given to proceed with the portions of the Survey relating to Middlesex and Hampshire; and, whilst these pages have been in the press, the process of preparing the negatives may have actually been in progress at Southampton, with perhaps even more satisfactory results than in the case of the portion already achieved.

## Original Documents.

### INVENTORIES OF CERTAIN VALUABLE EFFECTS OF KING HENRY THE EIGHTH, IN THE PALACE AT WESTMINSTER, A.D. 1542.

COMMUNICATED BY JOSEPH BURTT,  
One of the Assistant Keepers of Public Records.

The following Inventories have been extracted from a Royal Household Book, *temp.* Henry VIII. and Edward VI., preserved amongst the Records of the Court of Augmentations, now deposited at the Rolls.

It were needless to point out to our readers the value of the evidence subsidiary to History, and illustrative of ancient Arts and Manners, which documents of this nature present; the curious facts, however, contained in Wardrobe Accounts, Household Books, and Royal Inventories, have not obtained the attention which they deserve. The "*Liber Quotidianus Contrarotulatoris Garderobæ*," 28 Edw. I., edited by Mr. Topham for the Society of Antiquaries, is an excellent example of the documents of its class, of which numerous volumes appertaining to other reigns exist unpublished. We are indebted to the late Sir Nicholas H. Nicolas for the interesting publications,—The Privy Purse Expenses of Elizabeth of York, Queen of Henry VII., and also those of Henry VIII.; a few other materials for History, of a like nature, have been brought within our reach. We have been desirous to invite attention to the volume from which the following extracts have been made; it will be sufficiently obvious to the archæologist, from this sample of its curious contents, how desirable it were that the entire record, and also any other similar documents which may exist, should be published with more ample explanatory notes and introduction than would accord with the limits of this Journal.

The portions now placed before our readers consist of those sections of the Inventory preserved at the Rolls Office, in which are enumerated the Mirrors, the Musical Instruments, the Clocks, the Vessels of glass, alabaster, and earth, which were found in the custody of Anthony Denny, keeper of the palace at Westminster, in April, 1542, according to the following heading of the voluminous document in question:—

"In this booke datyd the xxiiij<sup>th</sup> day of Apriell, the xxxiiij<sup>th</sup> yere of our reigne, conteigning two hundreth fourescore leavis with ther nombers and signed with our signe manuell in the first leaf bearing number in this same, ar particulerly expressid all suchc our money, juelles, plate, utensiles, apparell, guarderobe stuff, and other our goodes, catalles, and thinges, as Anthony Denny, keper of our palloice at Westm<sup>r</sup>. shall stande chargid with, as in oone like booke subscribed with thand of the said Anthony Denny remayning with us likewise apperith."<sup>1</sup>

<sup>1</sup> Sir Anthony Denny, who was much in the confidence of Henry VIII., was

son of Thomas Denny; he was of the Privy Council, and Groom of the Stole.

The precious possessions enumerated in this Inventory are classified under the following general arrangement:—Dress, Plate, Hangings of Cloth of gold, &c., Clothes of Estate, Chairs, Stools, Cushions, Carpets, Bedsteads, Ceelers and Testers, miscellaneous Furniture and Linen, Pictures, Maps, Looking Glasses, Standishes and Playing Tables, Regals and other Musical Instruments, Targets and Weapons, Window curtains, Ornaments for closets, Clocks, Glasses and sundry things of earth, Banners, Andirons, Tables, &c., Tissues, Satins and Cloths of various kinds, Closet stuff, Books, and various other Effects and “Stuff.”

It will be seen how replete with curious information regarding the arts, manners, and customs, the daily life and sumptuous character of the court of Henry VIII. such an enumeration of the contents of the palace at Westminster must be. We may invite especial attention to the catalogue of the Royal Library in 1542, which extends to twenty-six folios of the MS., and to that of the pictures forming not less than  $13\frac{1}{2}$  folios. We may here advert to the expectation that this section, of such essential importance for the History of the Arts in this country, may speedily be published by the Society of Antiquaries in their *Archæologia*, collated with the like sections of the great Inventory taken in all the royal residences at the death of Henry VIII., of which two volumes are in the British Museum, Harl. MSS. 1419, A. and B., and the other two are in the Library of the Society of Antiquaries.

In the sections which we have now selected for the gratification of the readers of this Journal who take an interest in the special subjects which they serve to illustrate in so remarkable a degree, many curious items will be found, such as metal mirrors, here described as of steel, but probably of a mixed metal suitable for *specula*, and of which the best were obtained from Venice. Frequent mention of “steel glasses” occurs at the period, and also of “*miroirs d’acier*” in French documents, the colour of the metallic compound resembling doubtless that of steel. It may be observed, however, that we here find one mirror described as a “rounde looking glasse,” which had possibly belonged to Katharine of Arragon as indicated by the heraldic decorations of its hexagonal frame; this mirror may have been of glass. It is certain that glass was thus used in the middle of the thirteenth century, as appears in the writings of Vincent of Beauvais and other authors. Mirrors of crystal are not unfrequently mentioned; they were also made of jasper; gold and silver were likewise used as reflecting surfaces, the luxurious Piers Gaveston had an enameled mirror of the latter precious material. Those readers who may desire further information on the subject of ancient mirrors may be referred to the dissertation in Beckmann’s *History of Inventions*, and to De Laborde’s valuable Glossary appended to his *Notices of the Enamels, &c.*, in the Louvre. Some beautiful mirrors are figured in Mr. Shaw’s *Examples of Ancient Furniture*, and in Willemin’s *Monumens inédits*.

In the next section of the Inventory will be found a remarkable enume-

In the year previous to the date of the Inventory under consideration here received substantial proofs of royal favour in large grants of the lands of St. Alban’s Abbey, and of other dissolved monasteries. He was the only courtier, as we learn from Burnet, who dared to apprise the king of

approaching death; he was one of Henry’s executors; and he accompanied Sir William Herbert in the chariot with the royal corpse to Windsor. A short memoir of Sir Anthony is given in the *Biographia Britannica*.



ration of musical instruments, under the general heading of Regals, a kind of portable organs with keys, formerly much in vogue, but with these are also here to be found virginals, clavicords, viols, gitterns, flutes, recorders, shalms, &c. The limits of our present purpose will not admit of the attempt to offer any detailed explanation of the various instruments here described, with all their sumptuous decorations and accessories, suited to the splendour and state of such a court as that of the Tudor monarch, of whose accomplished taste for music we have some remarkable evidences. The singular portrait of Henry VIII. playing on the harp, in the Psalter which belonged to him, now amongst the Royal MSS. in the British Museum, will not be forgotten; this may, however, possibly be a capricious representation of the king, with some allusion to, or comparison with, the King of Israel. The care with which Henry personally concerned himself to maintain the superiority of choral services in his chapel, is evident from the correspondence given by Sir H. Ellis in the third series of the Original Letters, vol. ii., pp. 47, 54.<sup>2</sup> We may refer also to the diplomatic correspondence, addressed to the Signory of Venice from the Court of Henry VIII., given by Mr. Rawdon Brown in his selection of the despatches of Sebastian Giustinian, 1515-1519. It appears that the king practised indefatigably on the organ, harpsichord, and lute, and sang from book at sight. The choristers of the Chapel Royal are also highly commended, as a "superb and noble descant choir," vol. i. pp. 80, 86, 296. Erasmus relates that Henry was actually a composer of church music,<sup>3</sup> and a song entitled "Pastime and Good Company," composed by him, is preserved in Add. MS. 5665, Brit. Mus.

In Harl. MS. 1419, A. f. 200, may be found a list of the musical instruments at Westminster in the charge of Philip van Wilder, in the inventory of goods taken at the different palaces immediately after the death of Henry VIII. Sir Henry Ellis has given an abstract of this document, which corresponds in great degree with the subjoined Inventory, and he has appended notes explaining the nature of the several instruments. Orig. Letters, second series, vol. i. p. 271. Those of our readers who take interest in the peculiar fashion and construction of mediæval instruments of music will scarcely require reference to the elaborate "*Musurgia Universalis*," by Kircher, Rome, 1650, and the curious representations of instruments which it contains; to the more recent dissertation by Bottec de Toulmon, published by the Society of Antiquaries of France, *Mémoires*, t. xvii.; or the essay by Paul Lacroix in the series entitled—"Le Moyen Age et la Renaissance," t. iv., accompanied by numerous illustrations and a detailed list of works on music and musical instruments. The most important elucidation of this subject has been given by M. de Coussemaker, and may be found in Didron's *Annales*, tome iii., and subsequent volumes.

In the description of the decorations of the instruments in the following extracts, a term occurs which, so far as we are aware, has not previously been noticed in any English document of so early a period. We allude to "*Rabboske worke*"—"blac Rabaske worke"—with which the pipes and other parts of the regals are described as being ornamented. This is undoubtedly from the Italian *Rabesco* or *Rabasco*, Arabesque, a type of

<sup>2</sup> Some interesting particulars may also be found in the second series, vol. i. p. 271, in the notes to a letter of William Duke of Bavaria, recommending to

Henry's notice Wolfgang Richart, who had perfected an *opus musicale*.

<sup>3</sup> See also Sir John Hawkins' *Hist. of Music*, vol. ii. p. 533.

ornamentation originally used, as it has been stated, by the Arabs and by the Moors in Spain, and composed exclusively of forms derived from vegetation, their religion forbidding representations of animals. In the *Vocabolario della Crusca Rabesco* is explained to be "*Phrygium opus.*" Cotgrave gives, in French, "*Arabesque, Rebesk worke, a small and curious flourishing.*" The kind of ornament so described seems in the Inventory before us to be distinguished from "*antique worke.*"

The description of the clocks belonging to Henry VIII. is not the least interesting portion of this curious Inventory. Clocks had become a very favourite article of luxury, and appear not unfrequently to have had very complicated movements, showing astronomical phenomena; we find numerous entries relating to them in the Privy Purse Expenses of Henry VIII., 1529 to 1532, edited by Sir Nicholas H. Nicolas; amongst which may be cited payments to Nicholas the Astronomer for mending a clock;<sup>4</sup> to Anthony Anthony for a clocke in a case of gold; 15*l.* to a Frenchman called Drulardy for three dials and a clock for the king's grace; also payments to Vincent the clockmaker at Hampton Court, &c. One of the clocks in the document before us is described as having the plummets of gilt metal engraved with the King's and Queen Anne's letters; this recalls the beautiful clock formerly in Horace Walpole's collection, and now in the possession of Her Majesty at Windsor Castle, which has the ciphers of Henry and Anne Boleyn upon the weights, but in other details it does not appear to correspond with that mentioned in the Inventory. Another, "of iron with sondry dores of copper graven showing howe the see dothe ebbe and flowe," claims notice, since it may have been the clock constructed and presented to Henry by John Poynt, Bishop of Winchester, of whom Godwin relates, as follows:—"Mathematicarum porro scientiarum ad miraculum usque peritus, Henrico octavo dicitur horologium fabricasse, quod non solum horas vulgares ostenderet, sed diem etiam mensis, mutationes lunares, et fluxus atque refluxus maris tempora."<sup>5</sup>

Sir Anthony Denny, to whose charge the valuable effects enumerated in the following inventories were entrusted, as keeper of the palace at Westminster in 1542, appears to have presented to Henry VIII. a very singular clock, as a new year's gift. This was designed by Holbein, whose drawing, purchased by Horace Walpole at the sale of Mariette's collection, was exhibited to the Society of Antiquaries by Mr. Graves, in 1848. "It had on its summit a clock driven by wheel-work, below which are fore and afternoon dials showing time by shadows, and beneath them is a clepsydra indicating, by means of a fluid, the quarters of an hour." We are indebted for the knowledge of this interesting fact to the valuable memoir on ancient clocks by Admiral Smyth, in the *Archæologia*, vol. xxxii. p. 15, to which, and to his supplementary memoir, vol. xxxiv. p. 1, our readers may be referred for further information on the curious details of horology in olden times. Amongst the illustrations of the second memoir will be found figured the beautiful clock before mentioned, supposed to have been presented by Henry to Anne Boleyn on their marriage in 1532. It had also formed the subject of a charming plate in Mr. Henry Shaw's "*Dresses and Decorations.*"<sup>6</sup>

<sup>4</sup> This was doubtless Nicholas Cratzer, a Bavarian, "deviser of the king's horologies," of whom see *Original Letters*, edited by Sir H. Ellis, third series, vol. i.

p. 230, and a detailed notice by Admiral Smyth, *Archæologia*, vol. xxxiii. p. 14.

<sup>5</sup> Godwin de Præsul. Angl., p. 238.

<sup>6</sup> It is scarcely needful to refer to nu-

In the next section of the Inventory will be found a remarkable assemblage of vessels of glass, of blue, jasper and other colours, and "sondry other thinges of erthe," signifying doubtless earthen ware, the *faience* of those finer and more ornamental manufactures of Italy, Spain, France, or Flanders, of which specimens of as early a date as the reign of Henry VIII. are familiar to all who take interest in the Ceramic Arts. Amongst the items several objects occur, such as flagons, basins and ewers, cruses, cups of assay, saucers, trenchers, &c., described as "galley fashion," or "of erthe galley making." In the Glossary appended to Mr. Marryat's History of Pottery and Porcelain, second edition, it is stated that coloured tiles called "galletyle," mentioned by Bacon, were probably the *azulejos* of Spain and Portugal;<sup>7</sup> and that a gallipot was a vessel painted and glazed, so called, according to Skinner, from the Dutch *Gleye*, clay, or as some suppose, from the Spanish *gala*. To this we may add that Sewell, in his Dutch Dictionary, gives "Glei-werk, glazed work; Een glei pöt, a gallipot;" and it may be concluded that some fine decorated *faience*, the prototype of the much esteemed wares of Delft, had been admitted even to the sumptuous table of Henry VIII., and is here found amongst his most valued chattels, under the designation "galley fashion."<sup>8</sup> We have not noticed elsewhere so many evidences of the use and estimation of glazed earthen ware, at so early a period, as occur in the document under consideration.

A. W.

Among the Records deposited in the Public Record Office, London, to wit, in a Household Book of 34 Hen. VIII., amongst the Records of the late Court of Augmentations, it is thus contained:

LOOKING GLASSES, fo. 60.

Item oone stele Glasse sett in crymsen sattén alover enbraudred with damaske pirles and Venice golde garnissid with smale peerles with also vij. counterphet stones sett in collettes standing upon a fote of like crymsen sattén likewise enbraudred and garnissid with peerles with certeigne Antiques with vj. litle images of silver and gilt in the middes of the same fote and iij. peerles and two garnettes sett in collettes in the same fote.

Item oone fyer<sup>9</sup> great Looking steele glasse sett in crymsen vellat

merous other works in which information may be found regarding ancient clocks, such as Daines Barrington's Observations, *Archæologia*, vol. v. p. 416; Beckmann's History of Inventions; the notices by the late Sir S. Meyrick, in Shaw's Examples of Ancient Furniture, *Introd.* p. 19; the chapter on Clockwork, *Hand-book of the Arts of the Middle Ages*, translated from the French of Jules Labarte, p. 375; the treatise "de l'Horlogerie," by Pierre Dubois, given in the *Moyen Age et la Renaissance*, t. ii., with numerous illustrations, and a full list of works on the history and invention of clocks. The history of the art of watch-making has been ably given by Mr. Octavius Morgan, *Archæologia*, vol. xxxiii. pp. 14, 293.

<sup>7</sup> Paving tiles called galley tiles occur in the list of custom house rates on imports, 2 James I.

<sup>8</sup> The earliest mention which we have found of a "galy pot," is in 1465, in Sir John Howard's Household Book, edited for the Roxburghe Club. It cost 3*d.* Elyot, in his Dictionary, 1538, renders "*Cucullus*, an erthen cuppe, such as the galye cuppes be." "*Albarelo*, a gallie pot." Florio's Worlde of Words, 1598.

<sup>9</sup> *Sic*. Possibly thus written for fair. The conjecture that this may have been a burning glass seems scarcely admissible. De Laborde mentions several; for instance, in 1535, "un grand miroeur ardent excellent enclassez en boys de noyer façon de Millan."—*Glossaire*, *in v.*

richely enbraudred with damaske pirles with knottes of blewe with oone curtene to the same of blewe taphata enbraudred with Venice golde and cordauntes of the same golde.

Item oone square Loking steele glasse sett in crymsen vellat alover enbraudred with damaske pirles and Venice golde garnissgid in sondry places with very smale garnettes.

Item oone square Loking steele glasse sett in white vellat alover enbraudred with Venice golde and damaske pirles garnissgid with raggid peerles<sup>1</sup> and smale garnettes.

Item oone square Loking steele glasse sett in purple vellat with a passamayne<sup>2</sup> of Venice golde sett square aboute the same;

Item foure square Loking stele glasses of oone fashion the borders being silverid with antique heddes of copper and gilt.

Item oone square Loking stele glasse sett in wodde gilt and paintid having a nakid woman with a childe in her hand and in the top therof the Kinges armes supportid by his Graces bestes.

Item oone square Loking steele glasse being broken sett in wodd of walnuttre colour.

Item oone square Loking steele glasse sett in crimsen vellat alover enbraudred with Venice golde and damaske pirles.

Item two square Loking stele glasses sett in blewe vellat alover enbraudred with Venice golde and damaske pirles.

Item oone square Loking steele glasse sett in iron with a cover of the same percell gilt.

Item oone square Loking steele glasse sett in lether coverid on thone side with crymsen vellat with certeigne bullions of copper and gilt.

Item oone square Loking steele glasse sett in wodd paintid blac the borders therof being sett with glasse and gilt underneth it.

Item oone square Loking steele glasse sett in wodde paintid and gilt in the top therof two pomelles and oone lion holding a scutchion of like wodd paintid and gilt.

Item oone square Loking stele glass sett in wodd paintid and gilt with iij. pomelles of wodde gilt.

Item oone square Loking stele glasse sett in purple vellat alover enbraudred with Venice silver and garnissgid with sondry smale garnettes.

Item oone great square Loking stele glasse sett in walnuttre.

Item oone rounde stele glasse sett in alabaster with a foote of the same alabaster being broken.

Item oone rounde Loking steele glasse sett in a square frame of wodd with ij. folding leavis paintid the grounde of the same frame being paintid under glasse.

Item oone rounde Loking glasse sett in a frame of wood vj. cornerid paintid under glasse with tharmes of Ingland Spayne and Castile.

Item oone square Loking stele glasse sett in crimsen vellat garnissgid with damaske gold and silver with oone curtene of grene sercenet.

#### REGALLIS. fo. 61, b.<sup>3</sup>

Item oone peir of doble Regalles with two stoppes of pipcs coverid with

<sup>1</sup> Probably pearls of irregular form, the excrescences of which had not been rubbed down. They were much used in ancient jewelry.

<sup>2</sup> From the French *passement*,—lace galon.

<sup>3</sup> The following entry here occurs, on the margin of the leaf:—"Memorandum

purple vellat alover enbraudred with Venice golde and damaske pirles having the Kinges armes and badges likewise enbraudred standing upon a fote coverid with fustian of Enaples garnisshid with red rybond the same fote being the case for the same Regalles.

Item oone peir of doble Regalles of latten with iij. stoppes of pipes coverid with purple vellat enbraudred alover with damaske pirles and Venice golde and the cover therof thinner parte coverid with crymsen vellat likewise enbraudred with damaske pirles having a steele glasse in the same the Kinges armes and Quene Janes armes likewise enbraudred with a cover over the pipes coverid with crymsen and purple vellat likewise enbraudred having a roose crownyd upon the same standing upon a fote of waynscott payntid with Rabboske worke wherein lieth the bellowis.

Item oone peir of doble Regalles with two stoppes of pipes coverid with purple vellat alover enbraudred with Venice golde and damaske pirles having the Kinges armes and badges likewise enbrauderid standing upon the case of the same coverid with fustian of Naples.

Item oone peir of single Regalles with iij. stoppes of pipes of wodde vernisshid yellowe standing upon a frame of wodde with iiij. pillours.

Item oone peir of single Regalles with ij. stoppes of pipes of wodde vernisshid yellowe and paintid with blac Rabaske worke standing upon a fote of wainscott with the bellowis lyeing in the same.

Item twoo peir of single Regalles every of them with vj. half stoppes of brasse pipes of wodd gilt and paintid and having the Kinges armes within a garter and badges paintid upon the bellowis standing upon a fote of wodd chest fashion paintid blac.

Item oone peir of doble Regalles with viij. half stoppes and oone hoole stop of pipes of wodde gilt silverid and paintid with Rabaske worke and stories having the Kinges armes within a garter supportid by his Graces bestes paintid and gilt upon the trymer<sup>4</sup> of the same standing upon a fote of wodde being payntid wherein lyeth the bellowis.

Item sixe smale peir of single Regalles thre of them being in cases of tymber coverid with lether and thother iij. in cases of tymber uncoverid.

Item oone peir of doble Regalles with iij. stoppes of pipes of wodde vernysshid yellowe and paintid with antique worke having the Kinges armes and Quene Janes armes with two playeing upon a harpe and a lute and two singing paintid upon the same standing upon a fote of waynscott paintid yellowe with antique workes wherein lyethe the bellowis.

Item oone peir of single Regalles with ij. stoppes of pypes of tymber and oone stoppe of pipes of tyn of wodde paintid with blac rabaske worke and vernisshid standing upon a fote of waynscott wherein lieth the bellowis.

Item oone Instrumente with a single Virginnall and a single Regall with a stoppe of tymber pipes of wodde vernysshid grene and red.

Item oone peir of single Regalles with iiij. stoppes of pipes of wodde

that divers of the Instruments following were founde misnamed in their addicions in this booke of charge by Mr. Philipps, at the time of issuyng of theym unto him, all which hadd their addicions given by Beton the Kinges Instrument Maker, being called thereto at the tyme of the charge of theym in this booke.

"N. Bristow."

<sup>4</sup> This may signify the rail or cross-piece of the frame on which the instrument was placed. A trimmer in carpentry is a small beam into which the ends of several joists are framed; a piece of work fitted between two others previously executed is said to be trimmed in between them.

vernysshid yellowe and paintid with blac antique worke standing upon a fote of wainscott and the bellowis lyeing in the same.

Item oone peir of single Regalles with two stoppes of pipes coverid with grene vellat garnisshid on the fore parte with a narrowe frence of Venice golde standing upon a fote of wayuscott paintid grene with the bellowis lyeing in the same.

Item oone peir of single Regalles with vij. half stoppes of pipes of wodde vernisshid yellowe and paintid with blac rabaske worke with a fote of waynscott unpaintid wherein lyeth the bellowis.

Item oone Instrument with a doble Regall and a doble Virgenall with iij. stoppes of pipes of wodde paintid with grene rabaske worke with a fote of wainscott and the bellowis lyeing in the same.

Item oone Instrument that goith with a whele withowte playeng upon of wodde vernisshid yellowe and paintid blewe with vj. rounde plates of silver pounced with antique (worke) garnisshid with an edge of copper and gilt.

Item two peir of doble Virgenalles thone coverid with blac lether and the lid lyned with grene Bridges satten and thother coverid with red lether.

Item two peir of single Virgenalles thone having keys of ivery and thother of boxe with two cases to them of red lether partely gilt and lyned with blac vellat.

Item oone peir of single Virgenalles coverid with red lether and the lyd lyned with grene Bridges satten.

Item oone peir of doble Virgenalles coverid with blac lether partely silverid the lyd lyned with grene Bridges satten.

Item oone peir of single Virgenalles coverid with grene Bridges satten with iij. tilles in them.

Item two peir of single Virgenalles coverid with blac lether.

Item two peir of single Virgenalles coverid with red lether thone being bigger then thother.

Item oone peir of single Virgenalles with pipes underneath in a case o tymber coverid with blac lether.

Item oone peir of doble Virgenalles of cipers in a case of wainscott.

Item oone peir of Clavicordes coverid with gilte lether.

Item oone peir of Clavicordes coverid with lether silverid.

Item elevin Vialles great and smale with iij. cases of wodde coverid with blac lether to the same.

Item four Gitterns with iij. cases to them.

Item two Gitterns pipes of ivery tippid with silver and gilt.

Item fourtene Gitterns pipes of wodde in a bagge of lether.

Item twenty and foure Lutes with xxiiij. cases to them.

Item oone Gitterne and oone Lute being in a case chest fashion of tymber coverid with lether.

Item sixe cases with Flutes and in every case iij. Flutes.

Item oone other case furnisshid with xv. Flutes in hit.

Item oone other case with x. Flutes in it.

Item oone case with vij. Flutes in it.

Item fyve Flutes of ivery tipped with golde ennamuled blac with a case of purple vellat garnisshid at both thendes with silver and gilt.

Item foure Flutes of ivery tippid with golde in a case coverid with grene vellat.

Item two cases with Crumhorns with viij. in thone case and vij. in hother.

Item sixe Recorders of ivery in a case of blac vellat.  
 Item oone great base Recorder of wodd in a case of wodd.  
 Item foure Recorders of walnuttre in a case coverid with blac vellat.  
 Item nyne Recorders of wodde in a case (of) wodde.  
 Item oone case with vj. Recorders of boxe in hit.  
 Item oone other case with vij. Recorders of walnuttre in hit.  
 Item sixtene Recorders great and smale in two cases coveryd with blac  
 lether lyned with cloth.  
 Item two base Recorders of walnuttre oone of them tippid with silver.  
 Item foure Recorders made of oken bowes.  
 Item oone Pipe for a Taber in a case of blac lether.  
 Item oone Sagbutt of brasse in a case coverid with blac lether.  
 Item eight Shalmes in thre cases coverid with lether.  
 Item oone other case with vij. Shalmes in it.  
 Item oone case with a great base Shalme in it.  
 Item oone case with a Shalme of boxe (in) it.  
 Item oone Bagepipe with pipes of ivery and the bagg coveryd with purple  
 vellat.

## CLOCKES, fo. 69, b.

Item oone Clocke of iron with a case of glasse the frame of the same  
 case being iron gilt with iij. plumettes of led and two belles whiche  
 stryketh the quarter and half of an hower.

Item oone Larum or Watch of iron<sup>s</sup> the case being likewise iron gilt  
 with two plumettes of led.

Item oone Clocke of copper and gilt with a man in the toppe of the same  
 of like copper holding the King his armes sett in silver and gilt standing  
 upon a fote of walnuttre garnisshid with xij. pillours of like wodde.

Item oone Clocke of iron with a Larum to the same with the Kinges  
 armes crownyd upon the same with iij. counterpoyses of copper two of them  
 wrythen and gilt and the iij.<sup>de</sup> playne and nott gilt with iij. smaller counter-  
 poyses of like copper and gilt.

Item oone Clocke of iron having dores of copper and not gilt with iij.  
 belles and two men that stryketh the hower and upon the top of the bell  
 an egle gilt sett upon a case of iron colourid red with iij. great plomettes  
 of copper and iij. smale plumettes to the same and the same Clock having  
 the chainge of the moone upon it.

Item oone Clocke of copper and gilt with a chyme to the same showing  
 all the daies of the yere and the planettes with iij. moving dialles to the  
 same oone of them beyng silver ennamuled blewe and the xij. signes gilt  
 with thre great counterpoyses of copper gilt and iij. very smale counter-  
 poyses of like copper gilt.

Item oone Clocke of copper and gilt with a chyme to the same at the  
 half hower having the chainge of the moone the Kinges armes graven

<sup>s</sup> This description may throw light on the origin of the term watch, usually applied to portable machines of small size, which do not sound the hours, whilst clock has been properly confined to those which strike on a bell. Watch is said to be derived from its being an instrument by which one could watch the progress

of time; but in the passage given above, the earliest use of the word which we have found, it seems to be synonymous with alarum, denoting properly an instrument arousing to vigilance. Shakespeare uses the word watch, signifying such a portable instrument as that now so called. Twelfth Night, Act. ii. Sc. 2.

upon the ij. dores with iij. great plumettes of copper gilt engraven with the Kinges and Quene Annes letters and two smale plumettes like acorns gilt and the iij.<sup>de</sup> wrethen all gilt.

Item oone rounde Clocke of iron with sondry dores of copper graven showing howe the see dothe ebbe and flowe with a case of glasse sett in iron gilt standing upon a foote or case of wodde with iij. great counterpoyses and two smale of copper and the iij.<sup>de</sup> smale oone being of led.

Item oone Clocke of iron with a larum to the same stryking butt oone stroke at the half hower with a case of glasse sett in iron gylte and payntid with iij. great and iij. smale plomettes of led.

Item oone Clocke of iron garnishid with copper and gilt with a George upon the top of the same which Clocke goyth withowte any counterpoyse.

#### GLASSES AND SONDRY OTHER THINGES OF ERTHE.

Item thre Bottelles or Flagons of blewe glasse partely gilt.

Item two Bottelles or Flagons of glasse jasper colour.

Item twelve other Flagons or Bottelles of glasse.

Item two Flagons of erth galley fashion.

Item oone Bason and oone Leyer of blewe glasse partely gilt the Leyer having the Kinges armes gilt upon it.<sup>6</sup>

Item oone Bason and two Layers of glasse all of diaper worke.

Item twelve other Basons and xiiij. Ewers and Layers of glasse.

Item oone Bason and oone Ewer of white marble partely gilt.

Item oone Bason and oone Ewer of erthe galley makyng.

Item thre Bolles of glasse jasper colour withowte covers two of them having feete.

Item twelve Bolles of glasse with oone cover to them all wrought with diaper worke white.

Item therty and foure other Bolles of glasse with owte covers.

Item two great Glasses like Bolles standing upon fete blewe and white partely gilt.

Item foure standing Cuppes of blewe glasse with covers to them paintid and gilt.

Item thertye other standing Cuppes of glasse of sondry sortes many of them lacking covers.

Item foureteene other standing Cuppes of glasse diaper worke of sondry fashions some of them lacking covers.

Item oone standing Cuppe of glasse paintid white galley fashion withowte a cover.

Item two standing Cuppes with covers of glasse jasper colour.

<sup>6</sup> We find in inventories a vessel termed Layer, Leyer, Leywe, &c. In the Inv. of the Exch., edited by Sir F. Palgrave, vol. ii., p. 294, is a list of Layers, Ewers, and Basons of gold, richly wrought, set with jewels, and enameled; also a "layer of byrralle garnysshed with golde and perle." A layer appears to have been a vessel with a cover; in one instance chains are mentioned. In the Inventory of plate in the Jewel House of the Tower, 1649, occur—"layers

for water, altar plate;" *Archæologia*, vol. x., p. 272. De Laborde, in his Glossary, gives—"Lavoir, vase fermé, rempli d'eau chaude répondant à nos boules et chauffe-ferettes;" he cites documents in which we find—"pelvis sive bacinus cum lavatorio;"—"un lavouer, à quarrés, à deux tuiaux et une anse;"—"chauffrettes que on nomme pos lavoirs;" &c. A laver pot is one of the charges in the arms of the Founders' Company of London.



Item two litle standing Cuppes with covers chalice fashion of glasse of many colours.

Item sixteene Goblettes of glasse withowte covers.

Item seven Glasses like pottes with oone handle oone of them being blewe.

Item oone Glasse like a pott paintid and garnisshid aboute the bryme with silver and gilt with a cover withoute garnisshing.

Item thre Glasses like pottes with two eares with covers to them.

Item thre great Glasses like pottes with oone eare jasper colour withowte covers.

Item oone Glasse like a pott with owte a cover of many colours with oone eare.

Item oone Glasse like a pott with two eares with a cover of many colours.

Item oone Glasse like a pott tankerd fashion with whopes with a handle and a cover to the same.

Item oone Cuppe of glasse with two eares the fote garnisshid with silver and gilt with a cover likewise garnisshid having a knoppe of silver and gilt with Quene Annes sipher engraven in it.

Item oone Cuppe of blewe glasse the fote bryme and cover garnisshid with silver and gilt with a knop of like silver and gilt.

Item oone Cuppe of glasse with a cover the fote being of silver and gilt and viced on.<sup>7</sup>

Item a Cuppe of glasse the fote being garnisshid with silver and gilt.

Item twentye and foure Cuppes of glasse of sondry sortes some being partely gilt and some not gilt most of them lacking covers.

Item oone litle glasse Cuppe with a cover of blewe glasse.

Item oone Glasse Jugge fashion with iiij. eares with a cover.

Item twelve Cruses of glasse painted white galley fashion with xj. covers to them.

Item fyvetene Cruses of glasse with covers xiiij. of them being grene and oone blewe.

Item oone Cruse withowte a cover of glasse with many colours.

Item two Cruses of glasse with covers of jasper colour.

Item oone Layer of glasse the fote handle and cover of silver and gilt and the bryme therof likewise garnisshid with silver and gilt.

Item oone Layer with a spowte of glasse the cover and joynt of the same being silver and gilt with H and A engraven upon the cover.<sup>8</sup>

Item eight Leyers of colourid glasse of sondry sortes.

Item twelve Cuppes of assay of erthe galley makying.

Item oone Glasse garnisshid in the top with silver like a frame with belles of silver hanging in it.

Item oone thiike Glasse of christall with a case of lether lyned with crymsen vellat.

Item foure Glasses with longe smale neckes and great bellies.

Item oone litle like Glasse rowid with white.

Item nyne Spice plates of grene and blewe glasse great and smale iij. of them being partely gilt.

Item seven Spice plates of glasse jasper colour.

<sup>7</sup> Attached by a screw, from the French *Visser*, to screw.

<sup>8</sup> These were doubtless the initials of

Henry and of Anne Boleyne, described before also as engraved upon the weights of a clock.

- Item oone lowe Candlesticke of glasse jasper colour.
- Item thre great bell Candlestickes of glasse.
- Item foure lesse bell Candlestickes of glasse partely gilt.
- Item thre Aulter Candlestickes of glasse.
- Item oone Salt with a cover of erth galley making.
- Item sixte (*sic*) Trenchers of glasse.
- Item sixe Trenchers of erth galley making.
- Item foure Spownes the steeles<sup>9</sup> being glasse the spones being of metall gilt and thre of them having forkes of like metall gilt and thother having a knop of like metall gilt every of them garnisshid in the middes with like metall gilt.
- Item two Forkes of metall gilt the steelis being glasse with knoppes and garnisshing of like metall gilt.
- Item lxxj. Platers Disshes and Sawcers of glasse.
- Item two Platters of erth galley making.
- Item sixe Sawcers of erthe galley making.
- Item oone Casting Bottell of blewe glasse.
- Item oone Baskett of glasse with two eares of diaper worke.
- Item two Pottes with covers for conservis of blewe glasse partely gilt.
- Item oone Hollywater Stocke of glasse with a bayle.<sup>1</sup>
- Item divers Conceytes for a bankett made of erth.

<sup>9</sup> The handles, Ang. Sax. *Stel*; in an inventory taken at York Cathedral, 1518, is found "*unum cochleare cum le Steel de Coral.*" In a poem on the duties of attendants on a great lord, t. Hen. VI., Sloane M.S. 1986, it is said that the panter should lay the haft of his lord's knife inward; "the spony stele that by schalle be layde."

<sup>1</sup> A vessel for holy water is frequently termed in inventories a stop (or stoup), a stock, a fat (or vat), &c. At the christening of Margaret, daughter of Henry VII., in 1488, the Archbishop of Canterbury,

her godfather, gave "a holy water stoke wythe a spryngell of gold." Leland Coll., vol. iv. p. 254. The handle of a pail is still called a bail in some parts of England. See Forby's Vocabulary of East Anglia. In an inventory of the plate, &c., in the Beauchamp chapel at Warwick, in 1468, mention occurs of a "hali-water stope of silver havyng a bayll and j. springel thereto of silver." From a certain resemblance in form, hoops, serving to bear the awning of a boat, were termed bayles. Privy Purse Expenses, Henry VIII. p. 11.

## Proceedings at Meetings of the Archaeological Institute.

March 1, 1861.

OCTAVIUS S. MORGAN, Esq., M.P., Vice-President, in the Chair.

IN opening the proceedings, Mr. MORGAN observed that he could not refrain from the expression of deep regret, in which all present would heartily sympathise, on occasion of that sad event which had taken place since the last meeting of the Society,—the sudden decease of one of their vice-presidents, Lord Braybrooke, a nobleman whose amiable and excellent qualities had rendered him beloved by all who enjoyed his friendship, and whose zealous participation in archæological research had for years past eminently conduced to the encouragement of antiquarian science. The results of his indefatigable investigation of national antiquities were fresh in their recollection; their lamented friend had constantly brought before the Institute, and recorded in their Journal, the progress of his well-directed explorations; there were indeed few like the noble patron whose untimely loss they had now to lament; his zealous and intelligent interest in archæology was only equalled by that remarkable and almost intuitive sagacity which he had constantly evinced in the development of the hidden treasure, and in the selection of localities where stores of antiquity lay concealed. Of the ability and perseverance with which he had carried out his purpose, an invaluable and enduring memorial would be preserved in the extensive museum of Essex and Cambridgeshire antiquities at Audley End, created wholly through Lord Braybrooke's personal exertions.

Mr. G. POULETT SCROPE, M.P., gave an account of the recent discovery of an extensive Roman dwelling, with baths, hypocausts, and various appliances of luxury, on the estates of Lord Methuen, at North Wraxhall, Wilts. A short notice of the excavations, which were carried out under Mr. Scrope's direction, was communicated by him on a previous occasion, and has been given in this Journal, vol. xvii. p. 160. A more detailed description of the remains, with a ground plan, and representations of the principal antiquities which have been brought to light, has subsequently appeared in the Transactions of the Wiltshire Archæological Society. Amongst these relics were two of very singular character, which were submitted to the meeting through Mr. Scrope's kindness. One of these is a crescent-shaped ornament, formed of two large boars' tusks, united by means of a bronze mounting, upon which is embossed a representation of a boar between two hounds or wolves. To this metal mounting were attached rings, so as to adapt this curious object for suspension probably to the breast of a horse. In its perfect state, the crescent measured about 8 inches in diameter. Mr. Scrope exhibited with this a crescent formed in precisely similar manner of two boars' tusks, which he had received from Mr.

Akerman, late secretary of the Society of Antiquaries, to whom it had been presented by Mr. Barker, son of H.B.M. Consul at Beyrout; it had been obtained by him from an Arab chief, on the breast of whose horse it had been worn as a protection against the evil eye. Mr. Franks, as Mr. Scrope observed, had pointed out to him a remarkable passage in Calpurnius Siculus, (Elog. v. 43), in which a favorite stag is described as adorned with a crescent of precisely similar fashion, formed of boars' tusks. Statius also mentions a like pendant attached to the neck of a horse (Book ix. 686); and several examples of crescent ornaments, resembling that found in the villa at Wraxhall, may be seen in the sculptures on Trajan's column, the imperial charger being represented as thus adorned. Another relic of unusual occurrence was likewise exhibited, namely a funnel of glass in perfect preservation, of simple form, resembling those now in use; a glass funnel of somewhat different form was found at Pompeii.<sup>2</sup> Amongst many interesting details noticed by Mr. Scrope, may be mentioned the discovery of fragments of flat glass, supposed to have been used in the windows. He stated his intention of presenting these curious antiquities, which he had disinterred in Wiltshire, to the British Museum.

We are indebted to Mr. Yates for notices of some other discoveries of boars' tusks, apparently intended to be worn as amulets. Wilhelmi has figured one mounted in iron, found in an ancient German sepulchre at Sinsheim, near Heidelberg, as related in his description of the excavations made there in 1827. Round the neck of the skeleton lay a ring of bronze, an iron wire with blue glass beads and small bronze tubes upon it, a bronze figure possibly intended for a dog, and the tusk. Wilhelmi considers these as amulets; they are figured in his work, and he refers to several examples of boars' tusks found under similar circumstances, noticed by Kruse, in his work on German Antiquities. Another example of the boar's tusk may be seen in the description of German tombs near Selz, by Lindenschmidt. Mr. Yates, to whose interesting article *Amuletum* in Smith's Dict. Antiqu. we may refer for general information on the subject, has also called our attention to passages in Pliny, who observes that the right canine tooth of the wolf was highly valued as an amulet, N.H. lib. xi. c. 63; and that a wolf's tooth was used as a charm against the maladies of infancy; the larger teeth also attached to a horse's neck would preserve him from weariness; lib. xxviii. c. 78. The first teeth shed by a horse were appended to the necks of children as charms. Bähr gives a curious account of amulets found in Livonian graves, and now to be seen in the British Museum; amongst these is a bear's tooth, which was worn on the breast, appended by a chain.

Mr. WESTWOOD then read some interesting notices chiefly relating to Pre-Gothic Art, the results of his observations during a tour in the autumn of 1860 in Belgium, Western Germany, and the north-west parts of France, and supplementary to his archæological notes in the north of Europe, published in this Journal, vol. xvi. pp. 132, 236. He exhibited a large series of drawings of illuminations, sculptures in ivory, and other remarkable examples of art.

Mr. ALBERT WAY offered the following observations, in reference to the extensive assemblage of objects of bronze, of the earlier periods, brought

<sup>2</sup> See Real Museo Berbonico, vol. v. tav. 13. We are not aware that any specimen of the *infundibulum* had previously been found in this country.

together for exhibition on this occasion :—" At the last meeting, amidst remarkable productions of classical art in bronze, and also a small series of mediæval works in that metal, including some of the best period and assigned to artists of high reputation, a considerable collection of relics of bronze was submitted to your inspection. They presented no attractions by their artistic character or graceful forms, but are replete with curious interest as associated with subjects of ethnological research, and as materials, if we may so designate them, for the unwritten history of races by which the British islands and great part of the European continent were occupied at a very early period. The exemplification of the uses and of the history of bronze, which it was our special purpose to present to your consideration, would have been incomplete had we not endeavoured to combine with the productions of Egyptian, of Greek, and of Roman art, which presented to our accomplished friend Professor Westmacott a theme then treated by him with his accustomed taste and erudition, an instructive series of types and varieties of ancient works in bronze, comparatively of ignoble character, such as personal ornaments, weapons, and implements, appliances warlike and mechanical, of which occasionally the purpose and undefined uses are so obscure, that we seem almost to touch that middle term of transition between warfare and the requirements of daily life, when the sword might supply the place of the ploughshare, or the spear of the pruning-hook.

" In presence of so extensive an assemblage of such relics of pre-historic antiquity, and also of objects of bronze of the earlier periods within the pale of history, composing the series which, through the kind liberality of many friends, we had succeeded in bringing together, the desire appeared to be felt that so remarkable a collection, the most instructive exemplification perhaps hitherto placed before the archæologist, should not be suffered to pass away as a mere transient gratification of our curiosity, without some notices of the history and uses of bronze in antiquity, especially in our own country, which had not come within the scope of the discourse with which we were favored by Professor Westmacott. I wish that the investigation of the so-called Celtic relics of bronze had fallen into other hands, but I will readily endeavour to offer a few observations on a subject of which the bearing in its more ample details will be found of singular value and interest in ethnological inquiries.

" It will not be needful to advert at length to the uncertain testimony of ancient writers, in regard to the Cassiterides, the traffic maintained by the Phœnician traders many centuries, as it is believed, before the Christian era, or the probability that at that remote period some of the most civilised nations may have obtained from the barbarians of the Northern Ocean an element essential to their highest art-productions and most valued appliances of war or of daily life. The great points of a question, so interesting to us as British archæologists, have been thus ably summed up by Mr. Latham : ' One of the instruments in the reconstruction of the history of early commerce and the early civilising influences of Britain is to be found in the fact of its being one of the few localities of a scantily diffused metal—Tin. This, like the amber of the coasts of Prussia, helps us by means of archæology to history. Yet it is traversed by the fact of the same metal being found in the far East, in Banca, and the Malayan Peninsula. Hence, when we find amongst the antiquities of Assyria and Egypt—the countries of pre-eminent antiquity—vessels and implements of bronze, the inference that the tin of that alloy was of British origin is by no means

indubitable. It is strengthened indeed by our knowledge of an actual trade between Phœnicia and Cornwall, but still it is not unexceptionable. When, however, writers so early as Herodotus describe tin as a branch of Phœnician traffic in the fifth century B. C., we may reasonably carry its origin to an earlier date, a date which, whatever may be the antiquity of the Egyptian and Assyrian alloys, is still reasonable. An early British trade is a known fact, an equally early Indian one a probability. In round numbers we may lay the beginning of the Phœnician intercourse with Cornwall at B. C. 1000.<sup>3</sup> The obscurities in which a question so full of interest to the English antiquary is involved may never be satisfactorily cleared away; and I have no intention to venture, on the present occasion, within the regions of such dim antiquity. It may, however, deserve consideration in connexion with the supposed supply of the metal to the Egyptians or Assyrians from Britain, where it was undoubtedly most abundantly found, that there seems to be evidence of import of tin from Egypt to the Indian coast at an early period; it may hence appear reasonable to infer that the provision of this essential requisite for the alloy so universally esteemed among the nations of antiquity was obtained from the west, and not from any source in direction of the Indian peninsula, where it exists in comparatively small quantities. If we are disposed to admit the probability that the bronze, of which so many remarkable objects discovered in Egypt are composed, may contain an essential element obtained from the British islands, it will be doubly interesting to ascertain, if possible, the precise age to which any of those relics may be assigned. In the museum of Egyptian antiquities formed by the Duke of Northumberland at Alnwick Castle, his Grace pointed out carpenters' tools of bronze, of the time of Joseph (B. C. 1715), as shown by the cartouche upon them; and he informed me that the most ancient Egyptian statue of bronze known to him is one in the Museum at Turin, to be assigned to the period of the expulsion of the Israelites (B. C. 1491). Sir Gardner Wilkinson, however, in his valuable notes upon the passage in Herodotus in which mention of the Cassiterides occurs, and to which I would refer for much curious information on the subject, states that an Egyptian bronze, apparently cast, has been found bearing the name of Papi, of the sixth dynasty, more than 2000 years B. C.<sup>4</sup>

"Having briefly touched upon the antiquity of bronze amongst the most civilised nations of the Old World, I would still more briefly allude to the quality or composition of this remarkable alloy. Upon this much has been written; I may cite especially the chemical examination of the metals and alloys known to the ancients, by Mr. J. Arthur Phillips; the memoir by Mr. Hodgson, the historian of Northumberland, in the *Archæologia Æliana*, vol. ii.; the able analysis given by Von Fellenberg, extending to not less than twenty specimens of ancient bronze from various localities in Switzerland, Savoy, Denmark, and Ireland; and Dr. Pearson's inquiries communicated to the Royal Society in 1796, and published in the *Philosophical Transactions*. The proportions ascertained by these investigations may be stated as about ninety parts of copper to ten of tin, but the composition varies considerably, although it is evident that a great degree

<sup>3</sup> Dictionary of Greek and Roman Geography, by Dr. Smith, under *Britannica Insulæ*, vol. i. p. 434.

<sup>4</sup> Translation of Herodotus by the Rev. G. Rawlinson, vol. ii. p. 501.

of attention was at an early period bestowed on the manufacture of alloys for particular purposes, requiring a sharp edge, and a metal of very hard quality. These circumstances claim the careful consideration of the archæologist, not merely in regard to the character and nature of the curious objects themselves to which his attention is addressed, but as suggestive indications of the state of arts and manufactures, and also of the degree of civilisation or of social progress in the dark pre-historic times, thereby shadowed forth.

“Of the various relics of bronze commonly designated Celtic, which appertain, as I believe, to that remote period prior to the earliest historical notices, a large series is now submitted for examination. It will be obvious to the least experienced eye that these objects present very great variety in their forms and proportions, great perfection in their manufacture, to a degree scarcely to be appreciated unless by those who are practically skilled in metallurgical processes, and it will be apparent, on closer examination, that in their fashion and adjustment scarcely any well-recognised analogies can be pointed out between these relics of the early races by which the British Islands were, in common with all the northern countries of Europe, occupied, and the types of objects of similar use, among the Greeks, the Romans, or other nations of antiquity. The objects now exhibited consist of weapons and implements, swords and other blade-weapons, the heads of spears, javelins, and arrows, bridle-bits, rings, and appliances of harness or of dress. To these I had hoped to have added specimens of the curious circular bucklers of bronze, the only objects of a defensive nature, as I believe, appertaining to the period in question,<sup>5</sup> and also of the still more rare vocal horns, or trumpets, which have frequently been found in Ireland. Of relics of this nature found in England, I may cite a remarkable example of the curious trumpet, of which the use was prevalent among the Gauls, and which was dredged up from the bed of the river Witham in Lincolnshire, near Tattersall Ferry, in 1768. It has been figured in the *Philos. Trans.*, 1796, t. xi. Of all the varied objects of bronze, however, those familiarly designated celts, including the peculiar class now distinguished as palstaves, a term adopted from the antiquaries of the north of Europe, form the most extensive and remarkable class. Of these a large series has been brought together on the present occasion, by the kindness of Mr. Brackstone, Mr. Henderson, Mr. Fortnum, Mr. Trollope, and other friends, with the purpose of illustrating the gradual progression in type, and of skill in their manufacture, from the specimens apparently of the rudest antiquity, to those of the greatest perfection in fashion and manufacture.<sup>6</sup> It will be seen that this curious exemplification commences with a rudely wrought axe-head, in its origin possibly an imitation of the object of flint, which had previously been in use, and to which it bears a general resemblance. I will not attempt to convey by description a notion of the successive modifications by which this rude weapon or implement gradually became converted into the so-called socketed celt, of which numerous varieties are here brought together. These progressive changes, the flanges at the edges, the transverse projections, to

<sup>5</sup> Amongst the best examples may be cited the bucklers in the Fitzwilliam Museum, Cambridge, found near Ely, and figured in the publications of the Cam-

bridge Antiquarian Society, vol. ii. part i.

<sup>6</sup> See Mr. Dunoyer's memoir on the classification of bronze celts, in this Journal, vol. iv. p. 1.

which the name of stop-ridge has been given, the side-loops, and other details, will be best understood by inspection of the specimens. There are, moreover, many curious questions, which have been repeatedly discussed by antiquaries in all European countries, in regard to the mode of use, and of affixing the haft to the celt, upon which I cannot now venture to enter. It is remarkable that the best evidence which has been adduced, by way of comparison, in regard to many of these points of detail, has been derived from the usages of the barbarous races of Polynesia.

"There remain certain points of interest in regard to the subject of bronze, in the so-called Celtic age, to which I would, however imperfectly, advert. The objects to which I have alluded are found extensively diffused over the northern countries of Europe. In no country are they so abundant or so varied in type as in Ireland, as is amply shown in Mr. Wilde's recently published catalogue of the Museum of the Royal Irish Academy. Throughout the range of the lands thus pervaded by these remarkable vestiges of an ancient race, it is observable that although a general conformity of character or of form exists in the objects of each class respectively, in these different countries, the practised eye of the archæologist will not fail to detect certain characteristic distinctions, by which he may often recognise the country whence the particular example submitted to him has been obtained.

"For example, the bronze celt of East Anglia has for the most part a distinctive aspect, when viewed in juxtaposition with that of Ireland; whilst other specimens might be cited of a peculiar type, limited to the southern shores of Britain or the northern coasts of Gaul. The bronze weapons of Switzerland may readily be distinguished from those of the same particular class obtained in Scandinavia, and so forth. There thus exists in great degree a distinctive national physiognomy, so to speak, in many of these curious objects. In the next place, it must be observed that abundant evidence may be adduced to show the actual manufacture of weapons or implements of bronze in the countries where they are most extensively found. A collection of facsimiles of moulds of stone and bronze, adapted for casting celts, spears, and blades of bronze, are placed before you in proof of this significant fact; they have never before been brought together to the same extent, and they present many very curious details as illustrative of the actual manufacture of objects of bronze in Britain and other European countries. No moulds, so far as I am aware, have been found for casting the beautiful leaf-shaped swords of which several specimens found in the Thames, in Ireland, and other localities, are exhibited on this occasion. Two very curious stone moulds for casting the long taper blade-weapons, rarely found in England, but common in the sister kingdom, have been found in the beds of clay at Bovey in Devonshire, and of these casts are exhibited. Besides these moulds, of which examples have occurred not only in the British islands, but in various localities on the Continent, the fact of the actual manufacture of weapons of bronze is substantiated by the frequent discoveries of vestiges of the founder's operations, or of the site where his workshop was established. These consist of portions of cakes of bronze, usually accompanied by broken celts, sword-blades, and other objects occasionally, as it would seem, cast aside on account of some imperfection and destined to be melted again. It were needless to observe that there have been many conjectural theories in regard to the introduction of objects of bronze into Britain. We possess, indeed, no sufficient data whereon to ground any safe conclusions regarding the degree of metallur-



gical skill which the races occupying these islands possessed at the period. Perhaps too much value has been attached to the oft-cited assertion of Cæsar, 'Ære utuntur importato ;' the statement may have been made in reference to the metal in mass, and not to weapons or implements formed of it, and imported, as has been vaguely surmised, by the Phœnicians, Carthaginians, or Greeks, to be used by way of barter with a barbarian race. These are questions, however, still surrounded with the greatest doubt and difficulty. Whilst, on the one hand it appears certain that none of the weapons of bronze to which allusion has been made can be regarded as of Roman origin or type, still less, as I apprehend, has any conclusive evidence been adduced to connect them with the limited intercourse between some parts of Britain and the adventurous traders of the Mediterranean. Future investigations of this curious subject of inquiry may possibly bring to our aid fresh facts, to throw light on important ethnological questions associated with the great migrations from remote quarters of the globe, to the influence of which the introduction of the more ancient objects of bronze, and of the metallurgical operations of which traces have been noticed in the British Islands, may, as I apprehend, be attributed."

Mr. WINSTON reported the repair of the painted glass in the east window of the chantry, on the south side of the chancel of North Moreton Church, Berks, to the very decayed state of which he had called the attention of the Society in April, 1856, as stated in this Journal, vol. xiii. p. 275, where the subjects represented in the window, and the supposed date of the glass are noticed. In consequence of what took place on that occasion, the following subscriptions were received by Mr. Winston:—Mr. J. Eddison, 1*l.* 1*s.* ; The Society of Antiquaries (through the kind interest of Mr. Hawkins), 10*l.* ; Mr. Albert Way, 1*l.* ; Mr. W. S. Walford, 10*s.* ; small sums by Mr. J. H. Parker, 3*s.* 6*d.* ; Rev. J. L. Petit, 5*l.* ; sums received by the late Rev. E. H. Hollinsed, Vicar of North Moreton, 11*l.* 0*s.* 6*d.* ; Mr. Winston, 5*l.* 5*s.*—Total, 34*l.* The following payments were made by Mr. Winston. To Mr. Ward, 67, Frith Street, Soho Square, January, 1858, for reglazing the old window of North Moreton Church, as per estimate, 27*l.* ; for galvanized wire guards, studs, and copper wire to the lower lights, 3*l.* 16*s.* ; for cases, packing, and carriage, 1*l.*—Total, 31*l.* 16*s.* The balance of the subscription, 2*l.* 4*s.*, had been paid by Mr. Winston to the Rev. Albert Barff, who succeeded to the vicarage of North Moreton on the death of Mr. Hollinsed in 1858. That small amount had been employed towards repairs of the stone-work of the window, and the expenses of refixing the glass. Mr. Winston had received Mr. Barff's acknowledgment, with an account of the successful re-establishment of the glass in its former position, and the expression of the satisfaction of himself and his parishioners at what had been done.

Five coloured drawings of portions of the glazing, to the full size, were exhibited, the subjects being—the Burial of the Virgin, the Conversion of St. Paul, the Bounty of St. Nicholas to the Nobleman's Daughters, and a flaming star, which last formed the ornament of one of the tracery lights. In the second subject, the Apostle is represented in a knight's habit, of banded mail, long surcoat, and pryck spurs, and holding in his right hand a sealed writ, doubtless "the letters" obtained from the High Priest, as mentioned in Acts ix. The head of the figure is destroyed, but, from the indentation of the lead-work, it is plain that the mail was covered with a brimmed helmet, like those worn by one of the attendant knights. The

rest of the glass claims no particular notice ; no yellow stain occurs in it ; its date is probably, as originally supposed, of the end of the reign of Edw. I., or the beginning of that of Edw. II.

Mr. Winston observed that the small cost (considering that each of the five lower lights is 10 ft. 10 in. long, and 1 ft. 8 in. wide, and that there is a corresponding head of tracery) at which the decay of this interesting relic has been happily arrested, is attributable, in great measure, to the strictness with which the promise given to the subscribers, that nothing beyond mere repair should be attempted, has been adhered to. The glass has been simply releaded, and, where a piece of the original white or coloured glass had been lost, a corresponding piece of white or coloured glass has been inserted, simply dulled over for the purpose of toning it down somewhat into harmony with the ancient material. By this means the glazing has been rendered weather-tight, with the least possible disturbance of the original design.

Mr. Winston took occasion to remark on the futility, as well as inexpedience, of attempting "restorations" of ancient glass, according to the usual signification of the phrase. Chemical analysis has abundantly proved, in corroboration of mere sense of sight, the great difference that exists between modern glass and the material used at any mediæval period. It is in comparisons made between the modern material and that used from the twelfth to the seventeenth century inclusive, that this difference is most palpable ; but it may be observed, though in a lesser degree, in all glass made down to the recent period when alkali, prepared from common salt, began to be employed in glass-making. Even in the windows of the Sainte Chapelle, which, owing to the peculiar facility the French possess of imitation, are the most successful instances of "restoration" that can be adduced, it is easy for an educated eye to pick out and separate the modern glass from the old, even at the moderate distance from which it is possible to view these windows : the ease of detecting the forgery being (within certain reasonable limits) always increased by the distance at which the spectator is placed. It may, therefore, be pronounced impossible to make a successful "restoration" of ancient glass at present ; nor is the obstacle which prevents this likely to be speedily removed. If, therefore, any addition to the old work must necessarily be a blot, easily observed, it would be wiser to trust to its being leniently passed over as a scar, than to provoke criticism by a clumsy attempt at deception. But, in addition to this consideration, we may apprehend the irreparable damage likely to be done to a painted window by "restoration," which, however well intentioned, might be more correctly termed wanton destruction, the more extensive and deplorable in its effect in proportion to the wealth of its promoters. We may easily call to mind three or four windows in England, and several on the continent, which within the last ten years have been ruined for any æsthetical or antiquarian purpose by "restoration," and many others which have been in like manner more or less deteriorated. Only last year the Institute was happily enabled, at least in part, to frustrate a scheme for the "restoration" of the principal window of one of our finest cathedrals, in a manner actually at variance with the original design, as plainly indicated by its existing remains. The time may come when the "restoration" of a painted window will be regarded, not less than the restoration of a Titian or a Correggio, as a wanton act of barbarism. But in the interim, it is the duty of those intrusted with the care of these monuments to preserve them

unimpaired in interest, by means of unostentatious repairs, carried no further than absolute necessity demands, instead of permitting them to be irreparably damaged by a "restoration," too often suggested, as Mr. Winston observed, by a foolish vanity or by interested motives.

Mr. W. J. BERNHARD SMITH read the following notice of some armour in the Middle Temple Hall, supposed to be of Milanese work, and sent for exhibition by the kindness of the Treasurer and Masters of the Bench. "A considerable quantity of armour has long been hanging up in the Minstrels' Gallery in the Middle Temple Hall, so long, indeed, that there is no record of its being first placed there; at least none which I have been able to trace. With the exception of one halbert, which is of later date, it is of the Elizabethan period; and I believe that I was the first to draw attention to this fact, for nobody cared to take the trouble of investigating the contents of the dusty gallery, which were generally supposed to be of the time of the Great Rebellion, and were wont at the periodical repairs of the Hall to be duly covered with fresh layers of black paint. A thorough examination of these relics has recently taken place, and I am enabled, through the kindness of our present Treasurer, James Anderson, Esq., Q.C., to bring before you some of the most remarkable specimens. The entire collection consists of some seventeen sets of back and breast pieces, with narrow rimmed morions, or rather steel caps, of the conical type bearing a recurved spike on the top. The breastplates are mostly of the 'peascod' fashion, and several have their lower margins scalloped; they are, in fact, pikemen's suits of the day, and are rough from the hammer. There are three engraved morions, on one of which is the subject of Mucius Scævola before Porsenna; a pet dog is represented as leaping upon the latter. There is also a breast and back plate, date about 1575, which, with the helmet belonging to the suit, are most elaborately and beautifully etched with arabesques and devices, and partially gilded. These are now exhibited. The helmet is covered with a design formed by branches of a briar rooted in a heart supported by two hands issuant from clouds. The briar blossoms with heraldic roses, whilst amongst its branches are snails, owls, goats and monkeys, crested serpents, flies, and locusts, with a sun appearing here and there. On the upper portion of the cuirass are three escutcheons, charged respectively as follows:—1, a demi lion crowned, issuant from water; 2, a lion rampant; 3, a lion rampant crowned; the latter is ensigned with a coronet, and above is an open dexter hand, issuant from a cloud. Below, on the centre of the cuirass, appears the allegorical figure of a woman nude tied to a tree, her left hand chained to a branch; the inscription *BELGICA* appears on a tablet under her feet. On the dexter side is seen a lion rampant, grasping a sword, apparently rescuing her from a sea monster; on the sinister side is a dragon. Three steel circular targets or rondelles of parade, one of which is exhibited, have all been cleared from the incrustation of paint which concealed their ornamentation. These have been used in processions, their enormous weight rendering them useless for any other purpose. One bears the indentations of several bullets, which have evidently been fired at it in wantonness. The targets before they were cleaned retained much of the original lining, but it was too much decayed to allow of its preservation. It consisted of brown leather in triangular pieces, very neatly sewn together, so as to form radii, and it was padded with tow. Each shield had two braces of stout leather, riveted to the metal, to receive the arm of the bearer. The targets are

covered with designs etched and ornamented with gilding. I selected the target brought for examination, as still retaining the central spike, which is four-edged, perforated transversely, and rises from a rosette of acanthus leaves of steel, which partly conceal the subject below them, a combat of horse and foot on a bridge, probably the story of Horatius Cocles. Around are trophies of mixed arms, drums, flags, garlands of fruits, &c. Amongst the former may be noticed an arquebus, a curved shield of Asiatic form, and a curious weapon with four barrels, resembling one in the Tower Armory, called Henry VIIIth's walking staff. Above is the figure of a warrior bearing a scymetar and shield and mounted on a bear, and below are two captives seated, one of them wearing a turban, with their hands bound behind their backs. One of the other targets has in its centre the story of Mucius Scaevola. The third has a horseman in the centre, with ornaments in the same style as the others; Roman, Turkish, and mediæval arms form the trophies. I must now give a short notice of the offensive arms preserved in the Hall. These consist of two pikes, the shafts of which are about twenty feet long, and the blades small, square, and much resembling the spiked shoes of Oriental lances, also about fourteen matchlock muskets, with a few rests. The muskets are of course very heavy, in common with all those of the period; they have tubular back-sights, which are, however, open at the top, being split up throughout their length, so as to admit light vertically, though not at the sides. I am happy to be able to add that the most remarkable specimens of the arms I have endeavoured to describe will hereafter be suitably arranged in the Hall, and will no longer be secluded from view in their former unworthy position.

With regard to the devices on the helmet, I am inclined to think that whilst the Tudor Rose, rooted as it were in the heart of the land, and upheld by celestial hands, is clearly a complimentary allusion to the reigning sovereign, the owls in sunshine, the goats and monkeys, and the snails and insects amongst its branches may convey a covert satire upon the courtiers of the Virgin Queen. We read how The Brave Lord Willoughby, in spite of his great deservings, met with but slight favour at court, because, as he himself said, he was none of the *reptilia*."

It was stated that a report having been received by the Central Committee that it was proposed to remove the old Guildhall at Hereford, a timbered structure originally of considerable interest, a request for information had been addressed to the Ven. Archdeacon of Hereford; his reply was communicated to the meeting, accompanied by two views, one of them showing the supposed aspect of the fabric, when completed in 1575, the other its debased and unsightly condition in recent times. "The town-hall (Archdeacon Freer observed) has been entirely demolished about three weeks ago; nor do I think that you could have desired its preservation. It had been ruined by modernisers at, I believe, the close of the last or beginning of the present century, so that no restoration, except complete reconstruction above the open sub-structure or arcade, could have remedied the evil. Nothing could be more hideous than the whole affair; there was no feature of interest within the building, nor indeed anything worthy of preservation except the arcade; this I could have desired to have been saved, but there appeared no possibility of having it erected elsewhere, and we can now only regret the loss of a remarkable example of timbered work, as it formerly existed, a loss which cannot fairly be attributed to the present generation."

*Antiquities and Works of Art Exhibited.*

By the kind liberality of several friends of the Institute, in entrusting for exhibition relics of bronze of the earliest periods to which weapons or other objects of metal may be assigned, an instructive series, unequalled in extent and variety of types on any occasion, was brought under the notice of the Society. It was found desirable to arrange some of these in groups, combined in such classification of their progressive forms as could be carried out with advantage. The most remarkable of these groups was the classified series of celts, palstaves, &c., for which the collection of Mr. Brackstone supplied copious materials, augmented by the friendly contributions of Dr. Kendrick, Mr. Henderson, Mr. Trollope, Mr. Fortnum, and other collectors. We regret that the limits of this record of the periodical proceedings render it impracticable to describe in full detail the numerous antiquities of bronze exhibited. Much has been written on "Celts;" we may refer to the memoirs by Mr. Dunoyer in this Journal, vol. iv. pp. 1, 327; by Mr. Yates, vol. vi. p. 384; by the Rev. T. Hugo, Journ. Brit. Arch. Ass. vol. ix. p. 63; the observations in Professor Wilson's *Archæology of Scotland*, p. 250; but especially to the notices in Mr. Wilde's *Catalogue of the Museum of the Royal Irish Academy*, p. 360. The general classification of the series exhibited may be thus briefly described:—wedge-shaped celts, the most simple type being doubtless a reproduction in metal of the primitive axe-head of stone; progressive varieties, showing ridged margins at the sides, at first extremely slight, but gradually forming flanges projecting to a considerable degree; those with transverse ridges also in the middle, on both faces of the celt, at first scarcely perceptible and by degrees becoming developed so as to form the central "stop-ridge." To this type doubtless succeeded the "winged celt," or palstave; of these an instructive progressive series was shown, illustrating the transition to the socketed or "pocket-celt,"—the adjustment of the celt to its handle having, as it would appear, suggested increased prominence of the stop-ridge, and modification of other parts, until the more convenient socket was adopted. It is remarkable, however, that although these successive changes were doubtless influenced by the mode of affixing these implements to their handles, the precise adjustment of celts to their hafts has not, as it would appear, been conclusively ascertained; the most probable conjectures on this perplexing question seem to be those suggested by comparison with the usages of the most uncivilised races, scarcely extinct at the present time. The singular discrepancy in the dimensions of celts is not the least curious feature of their



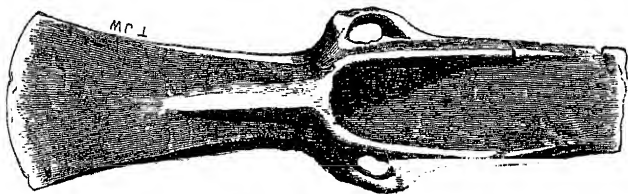
history; they are found of large size, serviceable either for warfare or mechanical toil; occasionally, however, celts of very diminutive proportions may be noticed: one in the Museum R. I. A., Wilde's Cat. fig. 285, measures three-quarters of an inch in length, the diameter of the socket, of oval form, being as much; but the most curious miniature relic of its class, which has come under our notice, is the small socketed celt here figured, found in a barrow on the margin of the Yorkshire Wolds near Market Weighton, as related by the Rev. E. W. Stillingfleet, in the Transactions at the York Meeting of the Institute, p. 27.

Besides the extensive series of celts, an instructive group of bronze swords, daggers, &c., was exhibited; also a series of bronze heads of

spears and of missile weapons, in great variety ; and a very curious group of bridle bits and horse-furniture.

By the DUKE of NORTHUMBERLAND, K.G.—Portions of two bronze shields, recently discovered in Northumberland, in the parish of Stamfordham, about two miles north of the Roman Wall. They were found lying edge-ways, about 2 feet deep, in draining, and were secured for his Grace's museum at Alnwick Castle by the Rev. J. F. Bigge, vicar of Stamfordham. These shields, unfortunately in imperfect condition, are specimens of the only objects of a defensive nature, which may be referred to the same period as the earlier antiquities of bronze. No example had been noticed in Northumberland ; two shields of this description were found in 1837 at Yetholm, in draining, close to the boundary between that county and Scotland, and in the neighbourhood of the remarkable chain of hill-fortresses by which the rich valley of the river Beaumont was defended. The shields, of which portions were exhibited, may have measured, when perfect, about 20 inches in diameter, and were formed of thin bronze plate, with concentric circles hammered up, in one instance ; in the other small knobs, resembling nail-heads, are closely set between the circles. Amongst the best specimens of such defences may be cited two, found in Coveney Fen near Ely, and figured in the Publications of the Cambridge Antiquarian Society, vol. ii. no. xiv., where numerous other like relics are noticed. See also Skelton's *Illustrations of the Goodrich Court Armory*, pl. 60 ; notices in this Journal, vol. vii. p. 77, vol. xiii. p. 187 ; Mr. Roach Smith's *Catalogue of his Collection*, p. 80 ; Wilson's *Archæology of Scotland*, p. 267. Compare specimens in the Copenhagen Museum, figured by Worsaae in the *Afbildninger*.

By LORD TALBOT DE MALAHIDE.—A bronze palstave of very rare type, formed with a side-loop on each of its sides. It was found in Ireland, and is supposed by Mr. Wilde, *Catal. Mus. Roy. I. A.*, p. 382, to have been attached to a straight handle by double ligatures, both circular and longitudinal. Length 6 inches. The only other example hitherto noticed is in the possession of Mr. Norris, of South Petherton, Somerset ; it was found near that place.



Socketed celts were sometimes formed with two side-loops, although, so far as we are aware, no specimen has occurred in the British Islands ; moulds for celts of such a type have been found in Anglesea and in Wiltshire, as noticed in this Journal, vol. xiv. p. 91, where a bronze socketed celt found near the Sea of Azof, and now in the British Museum, is also figured.

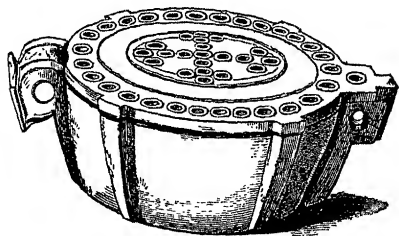
By Mr. FORTNUM.—Three remarkable relics of bronze found in the Thames near Erith ;—a massive socketed celt, each side of which is ornamented with five raised ribs, terminating in little knobs resembling nail-

heads or studs; this example measures 5 inches in length; a similar celt, found at Brough, Derbyshire, is figured in the Catalogue of Mr. Bateman's Museum, p. 74;—an unusually fine and well preserved sword-blade, length  $24\frac{1}{2}$  inches, greatest width,  $1\frac{3}{4}$  inch;—a tapering blade, length  $16\frac{1}{2}$  inches, of similar type to that found near Salisbury and exhibited by Mr. Stevens (described hereafter), and rarely found in this country; in Ireland they are comparatively common, and are described by Mr. Wilde as “long narrow rapier swords;” see examples figured, Catal. Mus. R. I. Acad., p. 448;—a broken sword, found in the Thames at Runnymede;—four copper (?) celts of the most simple form, massive and unusually thick, found at Castletown Roche, county Cork; compare Wilde, R. I. Acad., p. 363;—two socketed celts, one of them found near Killeslin;—three bronze spears and an arrow-head from Naples and Arezzo;—also a finely patinated celt of elegant form from the Lake of Thrasymane;—an iron calthrop from Perugia, of large size, each of the arms measuring 2 inches in length, and terminating in a sharp barb like a fish-hook, a refinement of cruelty of which this is believed to be an unique example, the *tribulus* having been usually formed with simple pointed spikes without barbs.

By Mr. HENDERSON, F.S.A.—Several bronze socketed celts found in the British Islands, and including some interesting varieties of type.

By the WARRINGTON MUSEUM, through Dr. Robson.—A bronze spear-head of remarkable fashion and dimensions, found at Winmarley, near Garstang, in North Lancashire, on the property of Col. Wilson Patten, with other relics deposited in a cist or box; it measures  $19\frac{1}{2}$  inches in length, greatest diameter of the blade  $3\frac{1}{2}$  inches, diameter at the extremity of the socket  $1\frac{1}{2}$  inch; there are perforations for a rivet; the socket extends almost to the point of the spear; the wings of the blade are formed with large lateral apertures, resembling in that respect a spear-head found in Northumberland, and now in possession of Lord Ravensworth, a specimen in the museum of the Scottish Antiquaries, found in the parish of Cupar Angus, and figured in Dr. Wilson's Prehistoric Annals, p. 263, and the curious Irish examples figured in Wilde's Catal. Mus. R. I. Acad., p. 499.—Also a small spear-head, length  $8\frac{1}{2}$  inches, and five socketed celts, found with the spear first mentioned.—A celt of the simplest form, damaged by decay, found near the Dog and Dart, Grappenhall, Cheshire.—A palstave without any side-loop, from Ackers Common, near Warrington.—A singular socketed celt, ornamented with longitudinal ribs terminating in knobs like studs, and with raised diagonal lines intervening, forming a chevrony pattern; this curious celt, and also the spear above mentioned, are figured with other antiquities found at Winmarley, Journal Brit. Arch. Ass., 1859, pl. 24, p. 234. A spear-head with apertures in the blade exists in Mr. Bateman's Museum.—A small leaf-shaped blade, described as a javelin-head, and found in a barrow at Winwick with a stone hammer or axe-head pierced for a haft, these objects being deposited within an urn, of which a few portions scored with chevrony ornament were preserved. The bronze relic measures  $4\frac{1}{4}$  inches in length, by  $1\frac{1}{2}$  inch greatest width; it has a thin tang, perforated at its extremity for a rivet. This blade, and the stone axe, are figured in Dr. Robson's Memoir on the Tumuli at Winwick, Trans. Hist. Soc. Lanc., vol. xii. pl. vii. p. 189.—A bronze box, precisely resembling those formed at Lincoln, as noticed in the Catalogue of the Museum formed during the meeting of the Institute in that city, p. xxx., and stated to have there occurred with Roman remains (see woodcut). The

specimen exhibited is of rather larger dimensions, diameter, including the hinge and fastening, 3 inches, height 1 inch; it was found in 1845 in cleaning out the moat at Bewsey Hall, now filled up, and was presented to the Warrington museum by Mr. Perrin; some singular spoon-handles of stag's horn were also found; no trace of Roman occupation has been noticed in the locality. The lid of a similar bronze box was found with miscellaneous mediæval relics, collected by the Rev. Greville J. Chester, on the shore at Dunwich, Suffolk, great part of that ancient city having been submerged.



Bronze Box, Lincoln. Original size.

By Dr. JAMES KENDRICK, M.D.—A bronze celt of the simplest form, found at Risdon, near Warrington, ornamented with punched lines in very unusual manner.—A bronze palstave, length 6 inches, without any side-loop. It was found at Winwick with a broad flat ring of bronze, diameter  $1\frac{3}{4}$  inch, bearing an impressed mark resembling an arrow head. Dr. Kendrick supposes that the ring may have been attached to the wooden haft of the palstave, as a ferrule to prevent its splitting. These objects are noticed, Journ. Arch. Ass. 1858, p. 269, and figured *ib.* p. 236, pl. 24. In the British Museum there is a stone mould for flat rings, similar to that exhibited, and for axe-blades.—A brass ewer in form of a mounted knight, a remarkable specimen of a class of mediæval vessels used for holding liquids, and sometimes possibly as colipiles. Examples have been noticed in this Journal, vol. vi. p. 285; vol. xv. p. 280; Journal of the Arch. Assoc. 1857, p. 130, where that exhibited is figured; and in the Illustrated Handbook of the Arts of the Middle Ages, p. 396. It measures 10 inches in height, weight  $4\frac{3}{4}$  lbs. In the chest of the horse there is a metal pipe, where probably the liquid poured into it at an aperture on the horse's head, was drawn off. The costume is that of the earlier part of the fourteenth century, being armour of mail with a head-piece and some portions of plate, a surcoat with foliated skirt, roweled spurs, &c. The right arm is upraised, as if the knight was in the act of lifting up his visor, but probably the hand grasped a sword now lost.

By Mr. ROBERT STEPHENSON, of Warrington.—Portions of three bronze bridle-bits, found with three gold torques and part of a bracelet, in railway cuttings, in or near a tumulus in the neighbourhood of Brigg, Lincolnshire. The whole of these highly curious objects are figured, Journ. Arch. Ass. 1859, p. 225. The ornamentation of these remarkable snaffle-bits resembles that of the relics found at Stanwick, Yorkshire, and at Polden Hill, Somerset. The workmanship is very skilful; the rings are cast upon iron cores, probably for strength. These bridle-bits belong to the remarkable class of ancient remains regarded by Mr. Franks as appertaining to the latest period of the Celtic population of Britain, and of which he has described certain striking examples in the Proceedings of the Society of Antiquaries, vol. iv. p. 144.

By Mr. ARTHUR TROLLOPE.—A collection of bronze objects found, December, 1860, in the parish of Nettleham, three miles from Lincoln, to the N.E., near the road to Wragby. They lay in a cavity in clay, at a

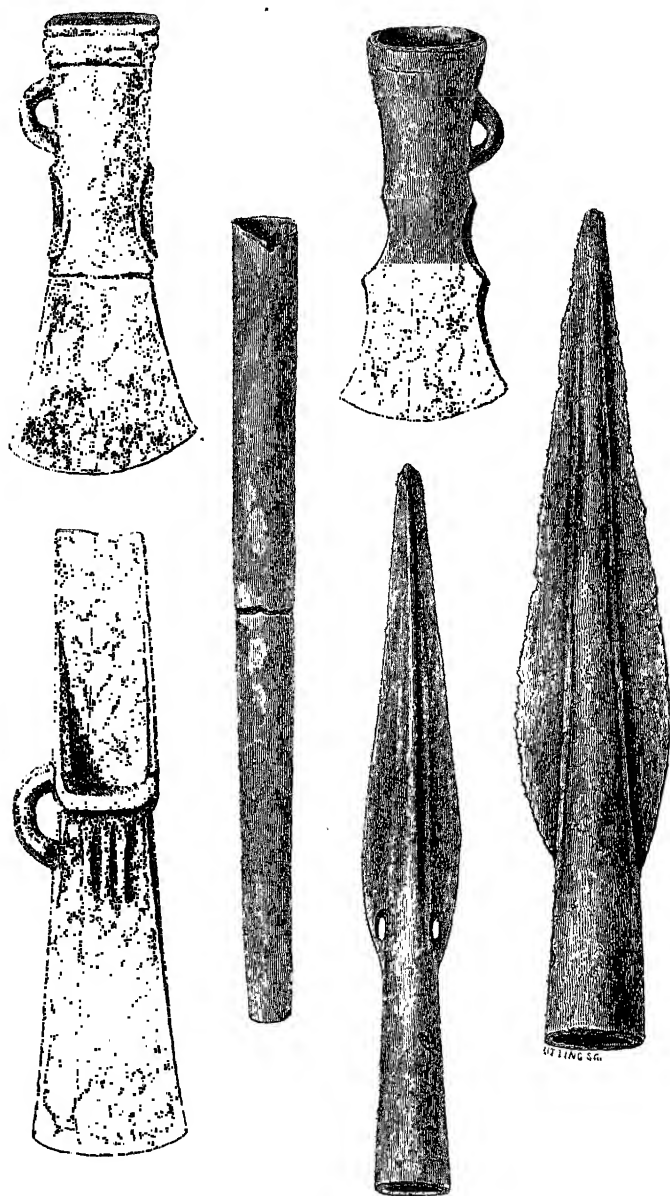


depth of  $3\frac{1}{2}$  feet, and consist of two spears, two socketed celts of a rare type, four palstaves of which three only have side-loops; also a bronze tube closed at its smaller extremity, length  $8\frac{1}{4}$  inches, diameter five-eighths inch at top, half an inch at the bottom. See woodcuts, half the length of the originals. Mr. Brackstone exhibited a socketed celt of singular form, similar in some degree to those found at Lincoln, but with zigzag ornaments. See woodcut, *infra*, p. 162. Another, found in Norfolk, was exhibited by Mr. Goddard Johnson in the museum during the meeting of the Institute in that city. A bronze tube, similar to that above noticed, and measuring  $9\frac{3}{8}$  inches in length, with a rivet-hole  $3\frac{1}{4}$  inches from the upper end, was found with four spears, nineteen socketed celts, palstaves, and broken weapons, in October, 1860, at Nottingham; an account of the discovery will be given in the Proceedings of the Society of Antiquaries. Another example of such a tube, found in Devon, was exhibited by Mr. C. Tucker. The intention of tubes of this description, which in every instance are closed at their smaller extremities, has not been explained.

By Mr. E. T. STEVENS, of Salisbury.—A bronze weapon of rare type in England, the long narrow blade, of which another specimen has been described above, exhibited by Mr. Fortnum. It was found in 1860 at Fisherton Anger, near Salisbury, in excavating foundations, and it lay at a depth of about 4 feet, resting on drift gravel covered by vegetable mould; no pottery or bones were found with it; it lay in a shallow basin or cavity in the surface of the bed of gravel. Length of the blade  $14\frac{1}{2}$  inches.—Several bronze spiked rings, similar to that figured *infra*, p. 161; one of them described as found near Stroud, Gloucestershire.—A bronze object of unknown use, probably found in Ireland; it may have been the bouterolle or tip of a scabbard.—Also a few mediæval relics, pilgrims' signs of lead, found at Salisbury in 1859, one of St. Christopher, another represents an angel; see Mr. Akerman's notice of *signacula* found at Salisbury, in the Wilts Archæol. Mag. vol. iii. p. 94, where several are figured.

By Mr. R. FALKNER, of Devizes.—A drawing of the bronze weapon found at Fisherton Anger, as above mentioned; also another of a bronze sword found in a stone coffin at Bath, and purchased by the Duke of Northumberland from Mr. Harris, of that place; it is now in the museum at Alnwick Castle.—Several curious relics found in a barrow on Roundway Hill, near Devizes, April, 1855, as related in the Wilts Archæol. Mag. vol. iii. p. 185. They consist of a plain thin bronze blade, 10 inches long,  $2\frac{1}{4}$  inches wide, at the handle; an oblong tablet of chlorite slate,  $4\frac{3}{8}$  inches long,  $1\frac{1}{4}$  wide, pierced with a hole at each of its angles; it lay in front of the breast; a small barbed arrow-head of flint, and a bronze fragment, possibly the tang of a knife or small weapon of which the blade had wasted away.—A large iron key found with a cinerary interment in Millbarrow, at Winterbourne Monkton, near Abury, Wilts.

By Mr. CHARLES TUCKER, F.S.A.—A large barbed spear-head of bronze found with several others, in a very decayed state, at a place known as "Bloody Pool," in the parish of South Brent, Devon, on the verge of Dartmoor. With the spears were found pieces of bronze tube, which may have been affixed as ferrules to the lower extremities of the shafts. Similar tubes have been found elsewhere with weapons of bronze, as recently at Nottingham, and also at Lincoln. (See the notice of antiquities exhibited by Mr. Trollope.) The spear here figured had measured, as nearly as could be ascertained, 14 inches; breadth of the blade,  $2\frac{1}{2}$  inches; length of the



Antiquities of Bronze, found in the parish of Nettleham, near Lincoln.

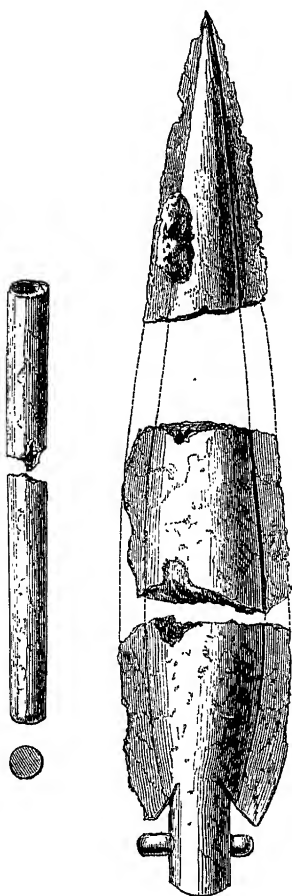
Scale, one-half length of the originals.



tube about 7 inches ; each tube is closed at the smaller extremity. One of the spears was not barbed. The rivets which served to affix the head to the shaft were perfect as shown in the woodcut.—Casts from two moulds for blade-weapons of metal, found at Bovey Tracey, near Knighton, in the parish of Hennock, Devon. (See cuts, next page.) Each mould was formed of two pieces which, when found, were placed together as when adjusted for casting; they separated when removed from the drift-sand and gravel in which they lay. These unique moulds are formed of a strong light green micaceous schist, similar to that found in Cornwall, and very heavy. The pair of moulds weigh about 12 lbs. A more detailed account of the discovery is given in this Journal, vol. ix., p. 185. These moulds claim special attention, as presenting evidence of the actual manufacture in South Britain of the metal blades, so rarely found except in Ireland, and described by Mr. Wilde, *Catal. Mus. Roy. I. A.*, p. 548, as “rapier swords.”

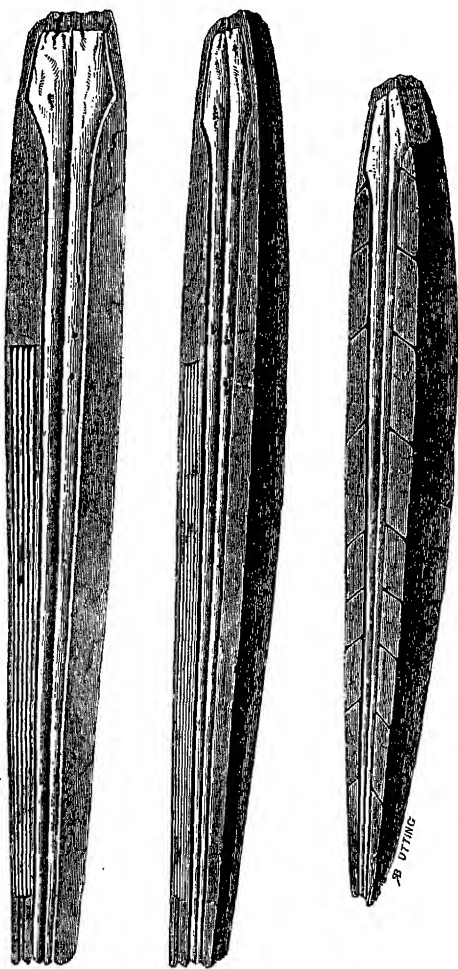
By Mr. J. E. ROLLS.—A barbed bronze spear-head, found in 1856 in cutting a drain in the parish of Pendoylan, Glamorganshire. It lay embedded in sandy gravel, under peaty surface soil. There is a small brook near the spot, on the northern slope of a valley; and the site was formerly wooded, several trunks of oaks being found embedded where the spear lay. Length, including a short socket pierced for a rivet, 7 inches; breadth across the barbs,  $3\frac{1}{8}$  inches. A few other examples of bronze barbed spears have been described, and it is remarkable that all the relics of this class have been found in localities suggesting that they may have been used as fish-spears. Of the examples in question those found at Bloody Pool, Devon (here figured), are remarkable for their large dimensions; another, found in the bed of the Severn, near Worcester, is figured in this Journal, vol. ii., p. 187; a spear, almost precisely similar, and measuring in length about  $10\frac{1}{2}$  inches, was found in peat at Speen, Berkshire, and is figured, *Journal Brit. Arch. Ass.* 1860, p. 322.

By Mr. W. J. BERNHARD SMITH.—A fine bronze spear-head, found in the bank of the Thames at Cremorne.—A bronze blade of a type comparatively rare in England; similar weapons, usually somewhat curved, are found in Ireland. It was found in Shropshire, and was presented to the present possessor by Mr. Anstice, of Madelcy Wood, in that county. Length,  $12\frac{1}{4}$  inches; greatest breadth,  $3\frac{1}{2}$  inches. (See woodcut, next page.)—A small



Bronze Spear found in Devon.

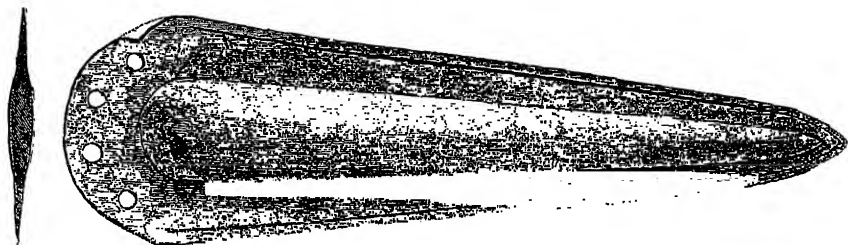
ILLUSTRATIONS OF THE MANUFACTURE OF WEAPONS OF BRONZE IN THE  
BRITISH ISLANDS.



Stone Moulds for casting Blades of Bronze. Found at Bovey Tracey,  
Devonshire.

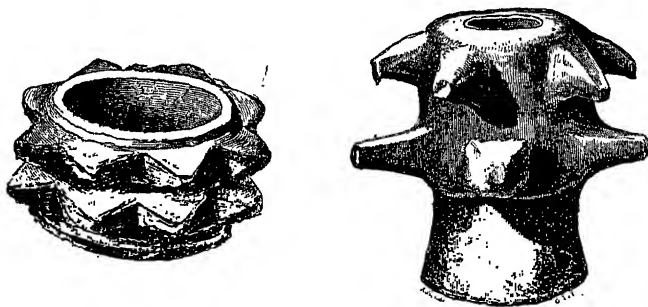
Length of the longer mould,  $24\frac{1}{2}$  inches; greatest width, 3 inches. Length of the smaller mould,  $21\frac{1}{2}$  inches.

javelin-head, with side loops, found at Littlemore, Oxfordshire.—A bronze spear, part of the hoard discovered in 1835, near barrows at Willow Moor, on the S.E. side of the Wrekin, as described in Mr. Hartshorne's "*Salopia Antiqua*," p. 95, where specimens are figured. Upwards of 200 spears were found with a celt and some whetstones.—A massive bronze spear-head of



pyramidal form, place of discovery unknown; another example of ordinary form from Italy; and two bronze arrow-heads, one of which was found on the track of the Retreat of the Ten Thousand, the other described as Babylonish.—A bronze spiked maul-head, probably obtained in Ireland; it was formerly in Mr. Doubleday's collection. Compare fig. 361, p. 493, Wilde's *Catal. Mus. R. Irish Acad.*—A singular penitential chain, of very skilful workmanship, and so fashioned as to inflict intolerable suffering on the wearer.

From the collection of the ARCHAEOLOGICAL INSTITUTE.—A bronze spiked mace-head, stated to have been found in a well at Great Bedwyn, Wilts.



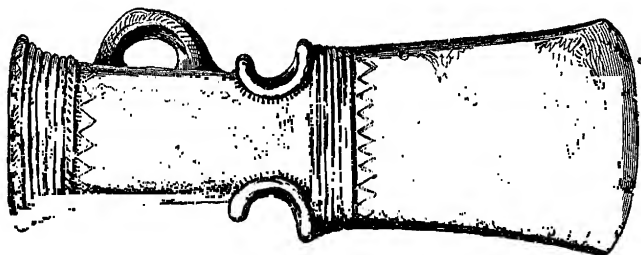
Length, 3 inches. (See woodcut.) These relics of bronze, as also the spiked rings, of which a specimen found at Lidgate, Suffolk (original size),



is here figured, are comparatively rare in this country. The mace-heads described by Mr. Wilde as "*battle-maces*," occur in Ireland. *Catal. Mus.*

R. I. A., fig. 361, no. 297; Dublin Penny Journal, vol. ii., p. 20. Examples are figured in Lindenschmit, *Alterth. heidn. Vorzeit*, heft 8, t. 2.—Bronze blade, found in a bog in the parish of Inchigeela, co. Cork; length,  $10\frac{1}{4}$  in. See woodcut on the previous page. Compare Catal. Mus. R. I. A., p. 447.

By Mr. R. H. BRACKSTONE.—A very extensive series of weapons, implements, and personal ornaments of bronze, chiefly of the earlier periods, including examples of very rare and interesting character, and, with some few remarkable exceptions, they were found in Ireland. They consisted of celts, palstaves, socketed celts, &c., of every form, and including some rare and highly ornamented types; swords, daggers, blades in great variety of dimension and fashion; rapier swords, socketed blades, a rare weapon with the handle open and cast in the same piece with the blade (compare Wilde's Catal. Mus. R. I. A., pp. 465, 467); a remarkable rapier-blade, found in the county Galway, and measuring  $16\frac{1}{2}$  in. in length, very similar to that above described from Fisherton Anger; numerous spear, javelin, and arrow-heads; chisels, gouges, and other mechanical implements; spiked mauls, bells, bridle-bits, amongst which were specimens of very curious and skilful workmanship; spurs, stirrups, scabbard-mounts, "ring-money," and rings of all kinds, including several of the singular type figured in Wilde's Catalogue, p. 579. Amongst the numerous celts of unusual and interesting character was that here figured; length, about 4

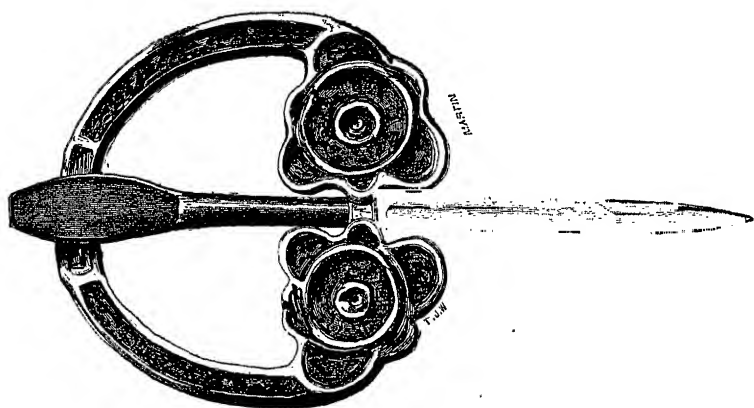


inches.—Also a remarkable socketed celt of unusual size and a massive bronze ring found with it in the bed of the Thames, opposite Somerset House. This discovery claims notice as compared with that of a similar celt found near Tadcaster, Yorkshire, to the side loop of which was attached a bronze ring like an armlet, upon which was another ring or bead of jet, as figured, *Archæologia*, vol. xvi., p. 362. This series of Irish an-

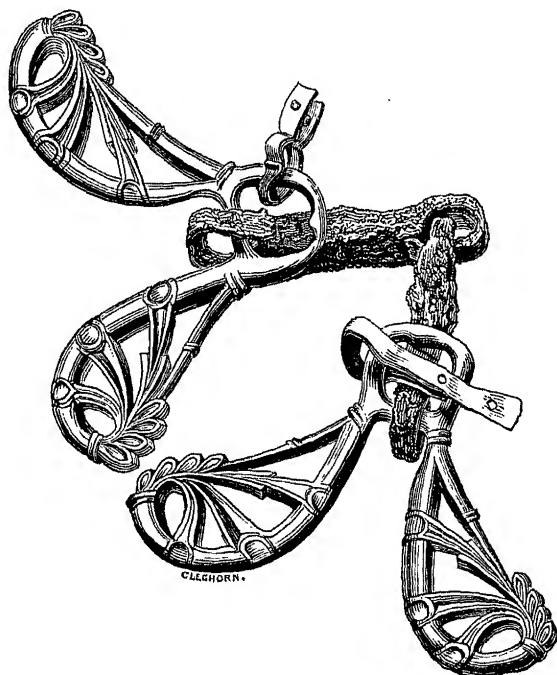


tiquities, unique in extent and variety in this country, included also a multiplicity of personal ornaments, and examples of most elaborate work in metals, such as pins, rings, ring-brooches, penannular ornaments, armlets, &c. The objects first mentioned are figured in very great variety in Mr.

Wilde's Catal. Mus. R. I. A., pp. 554-566. The curious specimen here given from Mr. Brackstone's Museum was found in the county Westmeath. A



brooch, here also figured (original size), is of tasteful design, the *acus* being clipped by two floral ornaments, the deep cavities having doubtless been originally filled with enamel or inlaid metals. This curious brooch was found in a barrow at Skrync, near Tara, county Meath. The bronze



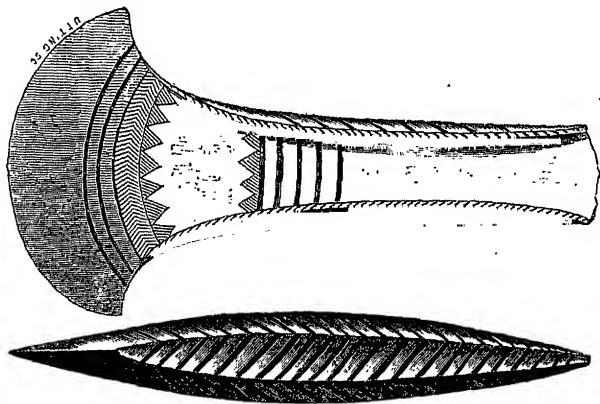
bridle-bits and ornaments of harness were amongst the most interesting relics in the large collection entrusted by Mr. Brackstone with his accus-



tomed liberality, to enrich the series formed on the present occasion, and of which we regret to be unable to give a more full description. The snaffle-bits found in Ireland are often singularly elegant in design, and finished with great skill. We are enabled by the kindness of Mr. Shirley to place before our readers an unusually perfect specimen in his possession, found in a fort at Lough Fea, Ulster. See woodcut, previous page. No other bridle with a bit of iron in perfect state has been, so far as we are aware, discovered. Amongst bronze stirrups in Mr. Brackstone's Museum, a pair singular in fashion deserve mention; to one side of each is affixed a short shank and diminutive rowel, so as to combine a spur with the stirrup. A pair of similar objects are in possession of Sir George S. Palmer, Bart., at Wanlip Hall, Leicestershire. They are probably of no very remote antiquity.

By Mr. ALBERT WAY.—A series of casts in plaster and brass, from moulds found in Great Britain, proving the actual manufacture of celts, spears, and other weapons of bronze in the British Islands.—1. Stone mould, found 1846, in Anglesea; it is a moiety of a mould for spears, socketed celts, &c.; figured in this Journal, vol. iii. p. 257.—2. Central portion of a stone mould for socketed celts, found at Everly, Wilts; figured in the "Barrow Diggers," p. 78.—3. Moiety of a stone mould for celts, found in the parish of Milton, Dorset, and now in the Dorchester Museum; figured *ibid.* p. 75.—4. Bronze mould for celts, in Brit. Mus.; figured *Archæologia*, vol. v. pl. 7, and in this Journal, vol. iv. p. 336.—5. Bronze mould for celts, found near Norwich; figured *Trans. of the Institute at Norwich, Mus. Catal.* p. xxvi.—6. Bronze mould for celts found in the fen at Washingboro', near Lincoln; a very good example.—7. Two bronze moulds for palstaves, found 1800, in Danesfield, Bangor, and formerly at Stowe; at the dispersion of the collection there, in 1848, one moiety of each mould, through their being inadvertently ill-assorted, came into the possession of the late Lord Braybrooke, the other moieties being purchased for the British Museum. One of the latter is figured in Mr. Yates' *Memoir on the Use of Bronze Celts in Military Operations*, in this Journal, vol. vi. p. 385; *Archæol. Camb.*, vol. ii. third series, p. 128.—8. Casts of two curious stone moulds for celts, found 1849, in the parish of Rosskeen, Ross-shire; figured in *Wilson's Prehistoric Annals of Scotland*, pp. 223, 224.—9. Large stone mould for celts and certain objects of unknown use; found in Ayrshire, 1851; figured *Proceedings Antiqu. Scot.*, vol. i. p. 45; *Catal. Mus. Edinburgh Meeting Arch. Instit.* p. 21.—10. Cast of a bronze mould found at Théville, Cherbourg. See notices of other moulds for celts, spears, &c., in the *Memoir* by Mr. Dunoyer, in this Journal, vol. iv. p. 327; Mr. Yates' *Memoir on Celts*, vol. vi. p. 384; *Proceedings Antiqu. Scot.*, vol. ii. p. 34; *Wilde's Catal. Mus. R. I. A.*, p. 392. A mould for socketed celts (two pieces), found in Cleveland with bronze chisels, gouges, &c., is in Mr. Bateman's Museum, and also a mould of schistose stone, with three cavities for producing celts of the simplest type; it was found near Carrickfergus.—Photograph of a fine bronze mould for palstaves, found with numerous antiquities of bronze, on the site of a lake-dwelling in the Lake of Geneva, near Morges, and now in the collection of M. Forel, of Morges. Objects of this class are rare in continental collections; in the Museum at Clermont, in France, there are the two moieties of a quadruple stone mould for palstaves of three types, and a point or ferrule; it is similar in form and adjustment to that above-mentioned, found in Anglesea.—A remarkable bronze celt, elaborately

striated with hammered strokes; the sides sharply ridged, and ornamented with diagonal grooves, produced apparently by the hammer. There is a very slight central ridge. Celts thus ornamented with hammered or engraved work, although rare in England, occur in the southern counties;



Bronze engraved Celt, found near Lewes.

the most elaborate specimen is that here figured, found near Lewes. Its length is  $6\frac{1}{4}$  in.; that exhibited, closely similar in form, measures 6 in.; it was found at Liss, near Petersfield. Celts thus ornamented are comparatively common in Ireland.—Bronze arrow, or javelin-head, of a rare type, found near Clonmel, with a socket for the shaft and a loop at each side. See



woodcut, original size. See also Wilde's Catal. Mus. R. I. A., pp. 379, 390.—Fac-simile of a bronze spear-head of unusual size and rare type, found in Morayshire; it measuring  $19\frac{1}{2}$  in. in length; the blade is unusually thin,



and cast with peculiar skill; the socket is not perforated for a rivet. Compare a like spear, of smaller dimensions, Wilde's Catal. Mus. R. I. A., fig. 365, p. 496.

By Mr. JAMES DEARDEN, F.S.A.—A bronze beaded collar, the most remarkable example, possibly, of the curious class of ornaments of bronze, designated by Mr. Birch "beaded Torques," in his Memoir on the Torc of the Celts, in this Journal, vol. iii. p. 32. It was found, about 1831, in a quarry at Mowroad, Rochdale, Lancashire; it lay under the roots of an

aged oak. See Mr. Whatton's notice of the discovery, *Archæologia*, vol. xxv. p. 595. The beaded portion consists of eleven wreathed metal beads, strung upon an iron wire, and bearing a certain resemblance to those of opaque glass attributed to an earlier period. Between the beads are introduced pulley-shaped rings, of which the form may have been copied from vertebral bones of fishes. The weight of this collar is nearly 5 oz. A few other specimens of "beaded Torques" have occurred in Great Britain; one, found in 1845, at Embsay, near Skipton, Yorkshire, has been figured, *Archæologia*, vol. xxxi. p. 517; a portion of another, found at Barrow Cop, Pederswell, near Worcester, is described in this Journal, vol. iii. p. 34, and figured *Archæologia*, vol. xxx. p. 554; and a third fine specimen was brought before the Institute by Mr. T. Gray; it was found in Lochar Moss, Dumfriesshire, deposited in a small bronze basin, which, with the collar, is now deposited in the British Museum. Several bronze collars found in Germany and Switzerland, including two found by Baron G. von Bonstetten, and in which the tradition of the beaded type is preserved, are figured by Lindenschmit, *Alterth. uns. heidnischen Vorzeit*, a very accurate and valuable work in which every class of antiquities of the earlier periods will be found admirably illustrated.

By the Rev. TULLIE COMINTHWAITE.—Several specimens of Irish celts; a palstave found in co. Cavan; several flat bronze rings, about  $1\frac{1}{4}$  in. in diameter, "found in the grave of Nial of the nine hostages;" and a bronze tripod caldron with two handles, found, 1848, in the King's Moss, co. Antrim; diam. 8 in., height, 7 in. See in Wilde's *Catal. Mus. R. I. Acad.*, pp. 528—536, various types of bronze vessels found in Ireland, both riveted and cast; and a tripod caldron, *Dublin Penny Journal*, vol. i. p. 84.

By the Very Rev. CANON ROCK.—A bronze celt of the simplest form, found in Ireland, and of unusually large dimensions.

By Mr. W. M. WYLIE, F.S.A.—Bronze ornaments of the Anglo-Saxon period, consisting of brooches of scyphate and other forms, curiously chased and partly gilded; also rings, and other relics of bronze, discovered by Mr. Wylie, in Gloucestershire, in 1850, and described in his account of the excavations, entitled "Fairford Graves."

By Mr. W. BLACKMORE.—An iron sword, closely resembling in form the bronze leaf-shaped swords found in the British Islands. It was brought from the interior of Africa, and was presented to Mr. Blackmore by an African merchant, who purchased it from a native at Bonny, in Western Africa. This weapon was stated to be "great juju," or very rare, and obtained from the remote parts of the continent. Mr. Blackmore had been informed that the natives of the interior are very superior to those dwelling on the coast; they excel in skill in manufactures, as well as in personal appearance, and that they bear greater resemblance to the Caucasian than to the Negro type of mankind. The hilt of the sword has a remarkable small gripe, it has no cross-guard, and is ornamented with strings of cowrie shells. The scabbard is of wood, covered with skin, curiously ornamented, its apex spreading out into a lozenge-shaped termination, recalling the fashion of some like objects of the later Celtic period.

By Mr. J. J. ROGERS, M.P.—Portions of Roman pottery, with miscellaneous relics, unquestionably of Roman times, found, November, 1860, at Carminow, near Helston, Cornwall, at a depth of about 2 feet. These vestiges of Roman occupation lay with ashes, bones of animals, portions of

charcoal, black mould, &c., and a considerable quantity of large stones, which although not hewn, or in any arrangement, may probably be remains of some ancient dwelling. The pottery was in abundance; a small bell-shaped relic of bronze was found, formed with a ring for suspension, also a thin perforated disk of the clay-slate of the district, diam. 3 inches, similar to objects constantly noticed with Roman remains. The spot is situated in a field known as the "Post Field," from a rudely shaped erect stone having stood there, apparently for no agricultural purpose, and not improbably a relic of remote antiquity. It is in close proximity to the coast of Mounts Bay, and about 300 yards from the Loe-Bar, a bank of shingle which separates a small freshwater lake, known as the Loe Pool, from the sea. At a distance of about a mile are the half-ruined remains of the family manor-house of the Carminow, and traces of earthworks are to be seen near the site where the Roman relics above described were disinterred.

By Mr. SCHARF, F.S.A.—Tracings of two portraits at Windsor Castle, which by permission of Her Majesty had been exhibited on February 21, ult., at a meeting of the Society of Antiquaries. One of these is an early portraiture of the Emperor Charles V.; he wears the order of the Golden Fleece; in his hand a sprig of rosemary (?); the other represents a royal personage in the flower of youth, wearing a flat scarlet bonnet, with a collar of white and red roses, and intervening knots, formed by tasselled cords and pearls set trefoil-wise. Mr. Scharf stated that there is considerable reason to believe that this portrait represents Prince Arthur, son of Henry VII. An oval *enseigne*, with a figure of St. John the Baptist (?), is attached to the cap; the dress is crimson, with brown fur; the features bear much resemblance to those of Henry VIII. in portraits in early life; this interesting painting appears to represent a personage in more advanced life than sixteen, which was Prince Arthur's age at his premature decease.

By Mr. OCTAVIUS MORGAN, M.P.—A clock of curious construction, remarkable for its very diminutive size. Date about 1600.

MEDIEVAL SEALS.—By Mr. J. HOPKINS, F.S.A.—Impressions of seals of Great Grimsby, Lincolnshire, seven in number. The ancient matrices, Mr. Hopkins stated, had been recently restored; they may be assigned to the thirteenth century; having been disused about the time of the Commonwealth, they were kept by the successive chamberlains of the town, until about forty years since, when they were stolen or lost. Recently, however, in a lecture upon Havelok the Dane, delivered in London, reference had been made to the town seal of Grimsby on which he was represented, with regret that so curious a relic, as also the old seal of the mayor, had been stolen. By singular coincidence the person who had become possessed of these seals was amongst the audience; on his intimating to the lecturer his willingness to restore them, information was given to the town-clerk of Grimsby, and the two matrices were given back. The common seal, diam. 2 inches, has been figured, *Gent. Mag.* vol. xviii. ii. p. 401, and also the seal of the mayoralty, with detailed descriptions by the Rev. George Oliver. The Dane, Gryme, appears on the former, of gigantic stature; behind him is Havelok, his protégé, and in front the Princess Goldeburgh, whom Gryme espoused. A seal with this design was figured in Shaw's *Topographer*, vol. i. p. 244, with an account by Gervase Hollis, from Harl. MS., 6829; but it may be observed that this representation, although certainly unartistic in execution, presents certain variations from details seen in the existing seal, and in the names introduced in the field, sufficient

to cause the supposition that it may have been from a different matrix. The mayoralty seal, much defaced, represents a man blowing a horn, and hunting the boar; this design is reproduced on the seal now used, provided by Mr. William Brooks, mayor in 1859. The four other seals, are,—a small modern mayoralty seal, with an escutcheon of the arms of the town, a chevron between three boars' heads couped; this seal was disused in 1859;—a pointed-oval seal of unskilful workmanship, charged with an escutcheon like the last, and inscribed—BOROUGH OF GRIMSBY;—another seal of like form, with the town arms, inscribed,—The seal of the Mayor, Aldermen, and Burgesses of the borough of Grimsby, 1836; this was provided on the passing of the Municipal Corporations' Reform Act, and is the seal now used;—lastly, a round seal with the town arms, being that of the Gas Company, incorporated 1846.<sup>1</sup>

April 5, 1861.

Professor DONALDSON in the Chair.

In opening the proceedings Professor Donaldson offered some observations on the value of the arrangements for the meetings of the Institute, which the Central Committee had of late carried out to the general satisfaction of the members and their friends. The proposition which had been entertained, to give to these periodical gatherings a special and more definite character, could not fail to draw forth evidence of high value, auxiliary not only to the history of the arts, but of mankind, and to illustrate the progress of the human mind and taste throughout all times. He rejoiced to hail, in the efforts of the Institute thus directed, an impulse which must tend to instruct our minds, to give an intelligent direction to our tastes, to arouse a fresh interest in historical facts, to guide our inquiries into the development of Art, and to inspire us with a deeper feeling for all that concerns the Institutions and the History of our country, or its social progress through bygone ages. Professor Donaldson regretted that absence from England, in the discharge of duties entrusted to him by the government, had deprived him of the gratification presented in previous special exhibitions, especially that illustrative of ancient and mediæval art in bronze, a subject full of curious interest.

Mr. JOSEPH BURTT read a memoir on the application of photozincography to the reproduction of documents, as recently brought to perfection by Col. Sir Henry James, by whose courteous permission he exhibited a facsimile of the Domesday for Cornwall, the first result of this discovery.<sup>2</sup> This memoir is printed at p. 126, *ante*. Mr. Burt called attention also to admirable facsimiles produced by aid of the photozincographic process, representing some leaves of an Anglo-Saxon MS. discovered at Gloucester.

<sup>1</sup> The curious tale of Havelok and Gryme, the supposed founder of Grimsby, may be found in the volume edited by Sir F. Madden, for the Roxburghe club, entitled "The Lay of Havelok;" subsequently published also by M. Michel. Mr. T. Wright, in his edition of the Anglo-Norman Chronicle of Gaimar, for the Caxton Society, has given the Lay of

Havelok from a MS. in the Herald's College. See also Dr. Latham's memoir on Gryme, Report of the Lincoln Diocesan Arch. Soc. 1859.

<sup>2</sup> The Cornwall Domesday may now be obtained from Mr. Stanford, Charing Cross. Price 4s. 6d. The portions for Middlesex and Hampshire are in preparation.

These facsimiles are prepared as illustrations of a dissertation on the times of St. Swythun, to be published by the Rev. John Earle. Mr. Burt concluded by placing before the meeting the ancient covers of the Domesday Book, lately rebound. He had been permitted by the Master of the Rolls to bring for examination this venerable example of the art of bookbinding ; it is, however, long posterior in date to that of the Survey. In 1320 payments were made to William the Bookbinder, of London, for binding and repairing the Book of Domesday containing the record for Essex, Norfolk, and Suffolk. The covers are possibly even of a later period.

Professor DONALDSON proposed a special vote of acknowledgment to the Master of the Rolls, and also to the Director of the Ordnance Survey, for his kindness in permitting this early communication of an important discovery, of which the credit is due to Sir Henry James' scientific skill and perseverance. He pointed out the value of such an auxiliary to archaeological science, especially in the reproduction of MSS. and documents with unerring fidelity, attainable by no other process.

Mr. DIGBY WYATT then proceeded to discourse on the subject specially selected for illustration,—Textile Manufactures and Embroideries, of which a remarkable collection was exhibited on the occasion. He commenced with a sketch of the origin and progress of weaving from the most remote periods. The necessity of supplying some other covering besides the skins of animals, the primitive garments used by our first parents, must have speedily suggested some contrivance to knit together strips of leather, vegetable fibre, seaweed, papyrus, or any other available materials, such as have been found employed amongst savage races until recent times. The subject of such aboriginal efforts had been discussed by Professor Semper, in whose dissertation many curious facts may be found. The first attempts to produce any ornamental enrichment in textile works may probably be found amongst the Egyptians, who from a remote era were celebrated for manufactures of linen and other tissues, which were exported to other countries. Sir Gardner Wilkinson has given a very early representation of a loom of the upright construction, or *à haute lice*; this may, indeed, be a conventional representation—in other examples the horizontal loom appears. One of the earliest specimens of pattern-weaving which has been brought to this country is an Egyptian girdle, mentioned by Mr. Bonomi, ornamented with a chequy pattern. Mr. Wyatt observed that when we read in the Scriptures of rich and costly raiment, it may be supposed that these were productions of the needle, not of the loom. The fabrication of tissues was doubtless brought to perfection in India at a very early period ; and, as the arts and the appliances of manufactures have probably undergone little change in that country, the examination of the looms and technical contrivances there still in use may throw light on the history of textile arts. The introduction of silk and the sources whence it may have been obtained, present questions full of difficulty ; there is some evidence that silkworms were brought to India about the time of the Christian era, probably from China. It is to the Chinese that the earliest use of silk may be attributed. From some such origin doubtless silk was derived in early times by the Asiatic nations, whose tissues were long in high estimation. The Assyrians, it is believed, were acquainted with the use of silk ; the representations of tissues amongst sculptures recently brought to light prove their skill in weaving, and give us examples of patterns of complicated interlaced or knotted designs, such as it might

perplex weavers of the present day to reproduce. It is remarkable that the older writers designate certain rich tissues as Babylonian. Mr. Wyatt adverted to the textile productions of classical antiquity, those of the Greeks and the Romans. It deserves remark that they appear to have been plain, the margins only being enriched with ornament; the Romans, however, in later times especially, affected costume of richer character. In regard to the loom and its productions amongst the Greeks and Romans, the sketch for which we are indebted to Mr. Yates is a very welcome guide to the archæologist.<sup>3</sup> Silk was much in use amongst the Romans; we find frequent mention of *holoserica* and of *subserica*. The Roman ladies obtained precious garments from Cos, where, as there is evidence to prove, silk had been brought from the interior of Asia for the purposes of manufacture as early as the fourth century, B.C. It is, however, to the Parthian conquests, in the century preceding the Christian era, that the transport into Italy of the rich productions of central Asia may be attributed. We find Heliogabalus reproached with excessive luxury in wearing a garment of silk enriched with gold. Mr. Wyatt gave some details regarding the vague notions of the origin of silk as possessed by the Romans and other ancient nations. It is clear that Aristotle had obtained knowledge of the silkworm, but a prevalent idea long existed that silk was a thin fleece found on trees. Its origin was doubtless shrouded in mystery by the Chinese. This precious commodity appears to have been very sparingly supplied, and its use was restricted by several of the emperors. Towards the close of the third century it became more generally worn, and about the time of Constantine greater intercourse with Persia and other Asiatic countries caused increased demand for costly stuffs. Chrysostom rebukes the extravagance of a garment decorated with 3000 figures. The best exemplifications of such vestures are to be sought in mosaics at Rome and other places, representing imperial personages. In the time of Justinian, A.D. 530, the supply of silk being with difficulty obtained, eggs of the silkworm were conveyed to Byzantium by monks from some remote quarter of Asia, concealed in a reed; the worms were reared, an imperial monopoly was established, and great revenues accrued to Justinian and his empress from this lucrative speculation. From Greece the silkworms were some centuries later transported into Sicily and the South of Europe. The vestments produced at Byzantium were extremely rich, those of very elaborate design having probably been worked with the needle. In the time of Charlemagne tissues of sumptuous description were brought to Europe, being presents sent to him by the caliphs, wrought probably at Bagdad, Mosul, in Syria, or other Eastern parts, where silk might readily be obtained from China. The vestments found in his tomb at Aix-la-Chapelle are remarkable specimens; their design partakes of a classical character, and it has been supposed that they may have been executed after patterns sent out to the East. The most interesting relics of their class in this country are the vestments found in the tomb of St. Cuthbert at Durham, and figured in Mr. Raine's account of the discovery. Some of these may be of the period of the Saint, who died A.D. 687, whilst on one it is stated that it was made by order of Ælfred, probably the Queen of Edward the Elder, living about A.D. 910. M. Michel, in his work on Textile Arts,<sup>4</sup> points out the analogy of some of those vestments with

<sup>3</sup> See the articles *Tela* and *Sericum*, by Mr. Yates, in Dr. Smith's Dictionary of Antiquities.

<sup>4</sup> Recherches sur la Fabrication des étoffes de soie, d'or et d'argent.

the so-called Saracenic stuffs; it is indeed probable that they were not produced in Britain. We know that Wilfrid, Bishop of Lindisfarne in the seventh century, had brought rich vestures from Rome, and it is recorded that sumptuous stuffs were sent by Charlemagne as presents to one of the Anglo-Saxon kings. Mr. Wyatt then referred to several early examples preserved in the treasuries of cathedrals or in museums on the continent, and described by M. Michel or in other works in which much valuable information would be found. The first great extension of the textile art from Byzantium occurred under the influence of the Norman dynasty in Sicily; Roger I., in 1146, introduced Greek artificers, whose productions naturally bear a strong similarity in design to the tissues of the Eastern looms. Mr. Wyatt referred to the very curious tissues discovered in royal tombs of the Norman race in the cathedral of Palermo:<sup>5</sup> on some of these are to be observed, as in other examples, inscriptions in Cufic or Oriental characters, imitations doubtless of such as were wrought on the stuffs of Damascus, Bagdad, or other places celebrated in Eastern arts.<sup>6</sup> The textile arts were introduced into Spain by the Saracens; the manufacture of silk was established there about 1250 by the Moorish King Muhamad I., and the products of this industry were exported to all Europe from Almeria, on the coast of Andalucia. Mr. Wyatt briefly noticed some remarkable specimens of woven and of embroidered work, such as the celebrated Bayeux Tapestry, worked with the needle upon coarse linen; however rudely delineated, there is singular spirit and expression in the design. We owe the preservation of valuable examples of mediæval stuffs to their having been placed in illuminated MSS. in order to preserve the paintings from injury; a remarkable instance occurred at Le Puy, in France, where not less than eighty portions of superb tissues, all of them of a date prior to the twelfth century, had been found thus preserved. Of numerous illustrations of the subject under consideration, supplied by vestments and appliances of a sacred character, there was none perhaps which would be viewed with greater interest than the mitre traditionally attributed to St. Thomas of Canterbury, and long preserved in the sacristy at Sens Cathedral. It is now in the possession of his Eminence Cardinal Wiseman, through whose kindness it had been entrusted for examination on the present occasion, with the curious apparel of an amice worn by St. Thomas, formerly at Sens, and sent by the Rev. Daniel Haigh. Mr. Wyatt took occasion to allude to another curious mitre, at Beauvais, of linen damask with embroidered orphreys. The Institute had been indebted to Mr. W. Burges for an account and representation of this interesting relic of the thirteenth century, given in their Journal, vol. xiii. p. 139. Specimens of numerous varieties of rich stuffs are to be seen at the Kensington Museum and in many continental collections; the most extensive display being the series at Cologne, belonging to Dr. F. Bock, the author of an admirable work on the subject,<sup>7</sup> in which, and in that by M. Michel, before mentioned,

<sup>5</sup> See *Regali Sepolcri del Duomo de Palermo*, Naples, 1784; and a *Memoir* by Mr. W. Burges in this Journal, vol. xiii. p. 143.

<sup>6</sup> The Imperial Coronation robes, formerly at Nuremburg, and now at Vienna, have, as Mr. Burges remarks, an entirely eastern composition; the cope bears a

Cufic inscription, stating that it was wrought at Palermo in 1133; the tunics bear date 1181, as appears by a Latin inscription. These remarkable vestments were published in 1790 at Nuremburg by M. D'Ebner.

<sup>7</sup> Dr. F. Bock; *Geschichte der Liturgischen Gewänder des Mittelalters*; this



the archæologist may find abundant information. To Mr. Hartshorne we are indebted for an excellent manual, illustrating the peculiar processes of mediæval needlework, especially in our own country, where productions showing great skill are to be found, of as early date as the times of the Edwards. Of these the magnificent cope, now exhibited, formerly belonging to the convent of Syon, might be cited as one of the most curious relics of art of its period; the examples of most frequent occurrence are those of the fifteenth century. Mr. Wyatt concluded his interesting discourse by pointing out some of the more remarkable examples in the collection exhibited, offering also explanations of the technical processes of manufacture, especially of velvet, of which the sumptuous cope from Stonyhurst College, of cloth of gold with raised velvet pile, cut and uncut, a production of the loom attended with extreme difficulty of execution, and also the magnificent dalmatics of crimson velvet, from the Escorial, with two piles of different heights, were noticed by Mr. Wyatt as finer, possibly, than any examples which had come under his notice. These last had been contributed by the kindness of Sir Pyers Mostyn, Bart. Mr. Digby Wyatt closed his discourse with a few notices of tapestries, of which that in St. Mary's Hall, Coventry, surpasses in interest any now to be found in this country; he directed attention to an admirable drawing exhibited by Mr. Scharf, giving a faithful notion of its curious character. To these singular semi-gothic productions of the loom succeeded the grand artistic hangings from the designs of Raffaëlle, now at Hampton Court, the tapestries of Arras or other looms in the Netherlands, and at a later time, those woven at Mortlake in the reign of Charles I., and the magnificent productions of the Gobelins, under the influence of Louis XIV. The quaint productions of the needle exhibited on the present occasion, such as the works in high relief, set with beads or other minor accessories, Nell Gwynne's mirror, and specimens shown by Mr. J. G. Nichols, curiously accurate in costume and minutely detailed, were commended by Mr. Digby Wyatt as displaying no slight ingenuity in execution, and also some artistic skill, as compared with contemporary productions.

Professor DONALDSON expressed to Mr. Wyatt the thanks of the meeting for his highly instructive discourse, and observed that in a recent journey he had observed the prevalence in the East of certain traditions of taste and artistic influence derived from a distant period. The influence to be traced to the Byzantine empire had been widely extended, and it was discernible in every class of art throughout Europe.

Mr. W. BURGESS, to whom we have been indebted on several occasions for notices of examples of Mediæval Art communicated to the Institute, has kindly supplied the following account of two relics of textile art, which may be acceptable as connected with Mr. Wyatt's observations, of which we have endeavoured to offer a brief outline. Mr. Burgess, in his *Memoir* in this *Journal*, vol. xiii. p. 139, adverted to the fact that inscriptions in Cufic or Arabic characters are to be found upon ancient tissues produced under Oriental or Saracenic influence. He has since favored us with a note and representation of another example, being a fragment of a vestment of the twelfth century, found at Bayonne, in 1853, in the tomb of a bishop

work, in 8vo., largely illustrated with plates in colours, is in course of publication at Bonn. Some curious relics of

early tissues are figured by the Père Martin, in his *Mélanges Archéologiques*.



Portion of a Vestment with Inscriptions in Oriental  
character: found at Eayonne.



Carthage  
de Palermo  
1873

Eyion. S.

Ancient tissues found in tombs in France and Sicily.



of that place. This relic, here figured, is now preserved at the Hotel de Cluny, where several very curious specimens of mediæval tissues may be seen; a crosier, enameled in the style of objects assigned to the work of Limoges, and some other relics found in the tomb, have there likewise been deposited. Mr. Burges regards the tissue as of the class called Byzantine, with designs in imitation of those of Oriental stuffs. Mr. Vaux informs us that the characters on this fragment do not compose a word; he regards them as an example of Arabic letters used simply as ornament; if they formed part of a word, their style, as he observes, would belong to *circa* A.D. 1200, the period of some of the best buildings of the Al Hamra; but they are undoubtedly only introduced here as ornamentation. De Laborde, in his Glossary appended to the Catalogue of Enamels, &c. in the Louvre, explains "Lettres de Sarrazin," or "de Damas," as signifying Arabic inscriptions in imitation of those with which tissues, vessels, &c. obtained from the East were decorated, but copied with so great an ignorance of the language as to present merely the forms and aspect of Arabic letters; in the Middle ages everything which had an oriental appearance, including objects of Greek, now conventionally termed Byzantine, character, was designated Saracenic. Such objects are sometimes described as "*à ouvrage d'outre mer*," namely, in the style of the Levant, as brought back by the crusaders and imitated by all European nations. The second fragment of tissue, here figured, is a specimen of vestments found in the tomb of Henry VI., King of Sicily, deceased A.D. 1196, and noticed by Mr. Digby Wyatt, as before mentioned. Mr. Burges observes that it appeared on examination to have originally been of the colour termed *diarhodon*, signifying that it dazzled the eyes like fire. It has now, however, lost its brilliancy, and is of the colour of mulberries. The inventory of the *Capella Reale*, in 1309, comprises vestments ornamented with lions, antelopes, peacocks, parrots, &c.—"*Cappam deauratam super seta rubea ad aviculos et alia opera*;" a description which might apply to the tissue found in the sepulchre of Henry VI.; the design of the animals on that vestment is strikingly Oriental, and similar to that of the sculptures on the ivory horn in the Treasury at Aix-la-Chapelle, presented to Charlemagne, according to tradition, by Haroun-al Raschid.<sup>8</sup>

Mr. SMIRKE communicated the following observations on a slab inscribed in Roman letters, and also in Oghams, lately found at Fardel, in the parish of Cornwood, Devon, and now preserved in the British Museum.

"Since I had the pleasure of exhibiting in the temporary museum, formed during the meeting of the Archæological Institute at Gloucester, a drawing of a remarkable inscribed stone found in Devonshire, I have repeated my visit to the spot where it was brought to light, and have thought it desirable to preserve a short record of the circumstances under which it was discovered."<sup>9</sup>

"My local inquiries have not enabled me to trace the existence of the stone beyond the period of its employment for the purpose of forming part

<sup>8</sup> A more detailed notice of the portions of tissue above figured is given, by Mr. Burges, in the *Mémoires de la Société Académique du Dep. de l'Oise*, Tome iii., Beauvais, 1857, p. 266.

<sup>9</sup> See the Catalogue of the Museum formed at Gloucester during the Meeting of the Archæological Institute, July, 1860, p. 41.

of the covering of a small rivulet called Fardel brook, on the road passing within a short distance, perhaps a quarter of a mile, from the farmhouse of Fardel. It had been long since noticed by a gentleman residing at Cadleigh, near Ivybridge, the Rev. S. W. Pearse, who is, in my opinion, entitled to the credit of the discovery. He had been in the habit of passing along this part of the road, and had observed the letters on the upper surface, forming the single word SAGRANVS or SAGRANVI. The under surface, inscribed with two other words in Roman letters, and also the lateral lines or scores at right angles to the edges of the stone, was, of course, invisible as long as the slab lay flat over the brook. I was informed that the two sides of the slab first became visible during some recent repairs on this part of the road.

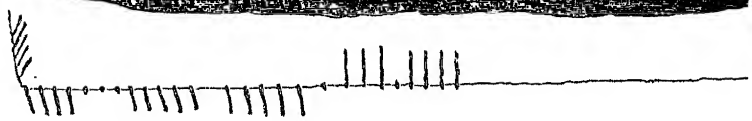
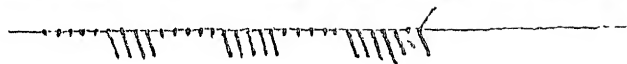
"Mr. Pearse lost no time in submitting copies of the letters and scores to those whom he thought likely to throw light on the inscriptions, but without success. Indeed, a mere transcript of the scores, without reference to the position which they occupied on each side of the angular edges of the slab, coupled with the recurring arrangement in groups of five lines, suggests to any one but an Irish antiquary the idea of arithmetical numbers and not of letters.

"I have verified the drawings exhibited in the museum at Gloucester, and made at Fardel by an intelligent person, and with his concurrence have introduced some modifications, or rather various readings, of the letters and characters. But I am happy to say that the kind consent of Captain Pode, of Slade, the owner of the stone, enables me to announce that the original will be presented to the British Museum. Since facilities will thus be soon afforded to inspect the original, any further description may be dispensed with.

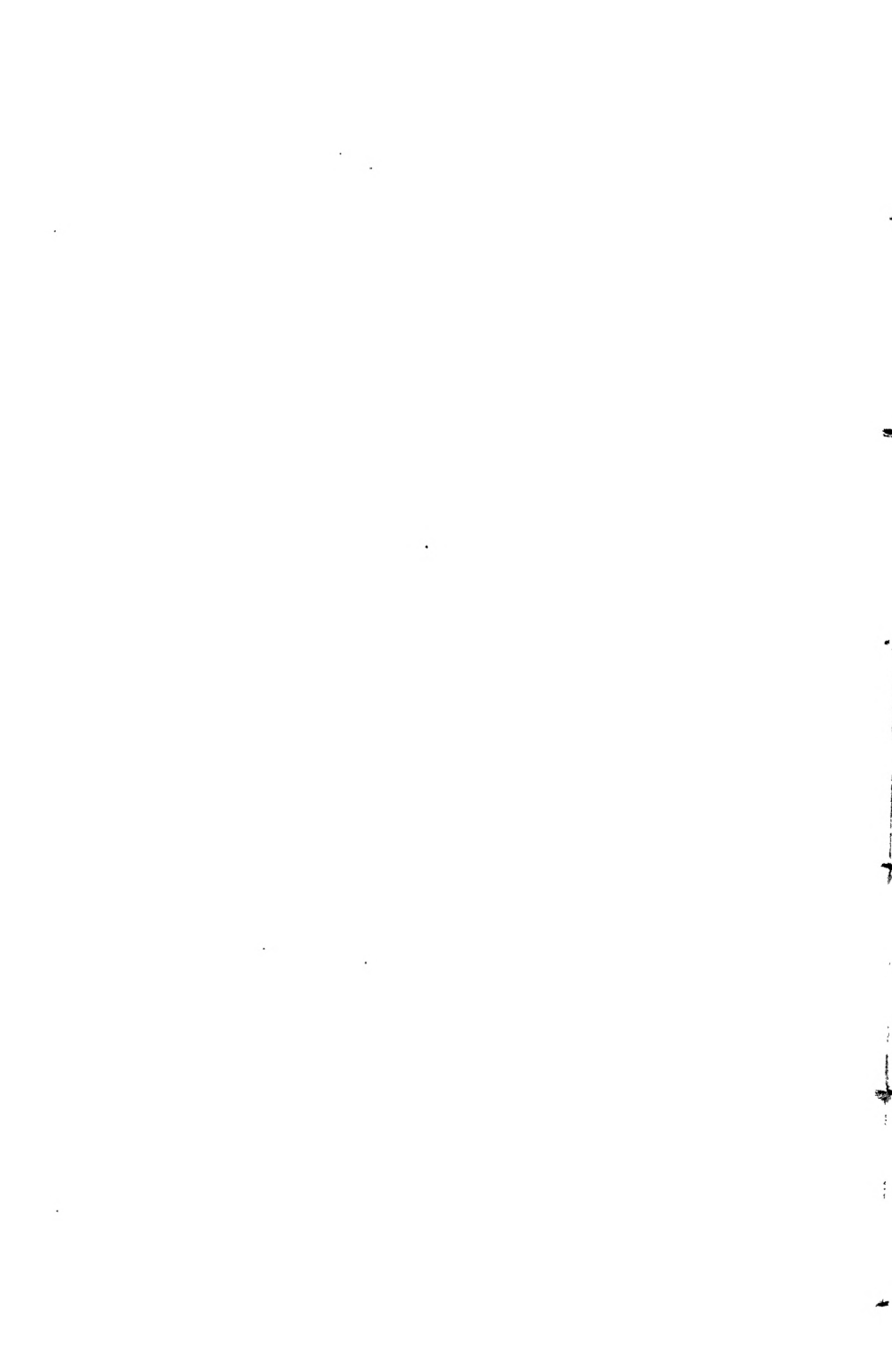
"With respect to the marginal characters which form the most interesting part of this rude relic, I will not venture to offer any interpretation. My friend, the Rev. Dr. Charles Graves, leads me to hope that he may be able 'to give efficient assistance in the matter,' and he expects that he shall be able to show 'some connection between the persons named on it and the historical names also found on the bilingual stone discovered in Pembrokeshire.'

"On inspecting the stone it will be observed that some cross lines of doubtful authority occur towards the upper part of the oghams on the margin and edge, to the left of the spectator who faces the double line of Roman letters, and the beveled edge at the top, on which the five upper scores occur, makes it open to question on which side of the medial line those scores are to be considered as drawn. I believe, too, that in some other parts of this coarse slab, accident, or rough usage, or the displacement of some crystals of felspar which characterise the granite of this district of Dartmoor, may have introduced irregularities in the inscriptions; these are, of course, reproduced by rubbings, and make it difficult to rely upon either a rubbing or a cast. That the stone, whatever may have been its past vicissitudes or its original site, is a stone of the district, is a proposition on which I can speak with confidence. In other words, I am satisfied that the monument is a local one, and not imported or adventitious.

"With respect to the Roman letters and words, there is but little latitude for difference of opinion. I read the two words, FANONI MAQVIRINTI, though the q may possibly be read as a g. The varieties of form of the



Inscribed Stone, with Oghams on its edges, found near Fardel, Devon. Now preserved in the British Museum.



letter *r* in early epigraphy leave on my mind little difficulty in reading the penultimate syllable of the second word. With regard to the single word on the other side, I am disposed (if need be) to read the last letter as an *s* ; for there is a notable difference, however slight, in the flexure of it as compared with the final letter *r* of the two other names.

"It is remarkable that this name (or word) occurs in another early monument found at St. Dogmael's, in South Wales, very lately,<sup>1</sup> and referred to by Dr. C. Graves, in the letter already cited. On another stone, found at Tavistock, and engraved in the Devon volume of Lysons' *Magna Britannia*, a word also occurs which, although given as *NEPRANI*, may prove on re-examination of the original to be *SEGRANI* ; such a misplacement or malformation of the letter *s* as is there seen (so as to bear some resemblance to an inverted *r*) being not without example elsewhere.

"The stone, which is the subject of this notice, cannot fail to suggest very interesting trains of inquiry respecting the early identity or intermigration of the occupants of the east coast of Ireland and of the west of England. It is, I believe, the first known instance of the use of the Irish oghams in this part of England, the nearest approach to it being the stone at St. Dogmael's already referred to. Wales and the two western counties of England have already yielded to our researches several instances of so-called Romano-British vertical inscriptions, but ogham stones of the character of those at Fardel and St. Dogmael's are familiar only in Ireland, though not wholly unknown in Scotland.

"The intercourse between the occupants of Cornwall and the trans-Exonian country on the one side, and the contemporaneous inhabitants of Ireland on the other, seems to be attested by traditions of long standing, and by a very perceptible affinity between the ecclesiastical dedications of the churches in the two districts ; nor have there been wanting among us intelligent observers who have found a resemblance between the oldest vestiges of ecclesiastical structures in Cornwall, such as that of Perranzabulo on the north coast, and the extant remains of early date in Ireland. It is also by no means improbable that if a careful examination were made of the inscribed stones of the district already recorded, we might detect on some of them other instances of these mysterious scores, hitherto overlooked. It is much to be desired that some such experienced investigator as Mr. Westwood would collate and re-edit those monuments of pre-Saxon history.

"In Cornwall about ten of these stones, of various forms and ages, have been recorded by Borlase in the twelfth chapter of his work, and by Lysons, *Mag. Brit.*, Cornwall, p. cxxi. Some of them have been defaced or removed. Two or three have been re-discovered and re-copied by later observers, as at Padstow, *Archæological Journal*, vol. ii. p. 77, and at St. Cleer, vol. viii. p. 205. Another stone from the neighbourhood of Truro, in the same county, is described in vol. ii. pp. 77, 78.

"In the Devonshire volume of the *Magna Britannia*, p. cccix., we have three inscribed stones, engraved from drawings by the author's brother, the late Mr. Daniel Lysons ; these are examples at Buckland, Lustleigh, and Tavistock, the first and last of which I have already referred to. A fourth and fifth, containing only fragments of inscriptions, were brought under the notice of the Institute in November, 1851 (*Arch. Journ.* vol. viii.

<sup>1</sup> *Archæologia Camb.* vol. vi. Third Series. p. 128.



p. 424), one of which, at Yealmpton, is evidently the inscription noticed by Polwhele, though differently read by Mr. Westwood.

"The term 'bilingual' has been occasionally applied to inscribed stones bearing both Roman and either runes or ogham characters, but the term is strictly inapplicable, except where the inscription is in two different languages. I do not understand that either oghams or runes are different languages, but only modes of representing the same language by different alphabets. A true bilingual writing addresses itself to two races of people, or to the inhabitants of two different countries; but the prevalence in any country of different sets of alphabets, or of different signs for the same word or letter, does not in itself constitute a bilingual people. If this distinction be borne in view, the St. Dogmael's stone is hardly entitled to be called bilingual, unless the substitution of the single word MAQI<sup>2</sup> for FILI may be enough to justify it.

"I have already said that the Fardel stone was found on the estate of that name in the parish of Cornwood, part of the ancient inheritance of a branch of the Raleigh family, and which so remained until a son of the illustrious Sir Walter alienated it to the well-known family of Hele, in whose possession it continued till the middle of the last century. Fardel was the *caput manerii* and personal residence of the Raleighs in that part of the country. It is now and has long been a farmhouse, where the visitor may still see the remains, almost entire, of the spacious private chapel erected by the widow of John Raleigh, by licence from Bishop Lacey, dated 10 August, 1432. For the assignment of the exact date of this building I am indebted to the meritorious labours of my late lamented friends, Pitman Jones, of St. Loyes, and of his worthy coadjutor, Dr. Oliver, whose joint researches in the registers of the diocese are familiar to those who have had occasion to consult the *Monasticon Diocesis Exoniensis*."

Subsequently to the communication of these particulars regarding this slab, the only example of oghams which has been found in England, Mr. Smirke read at the spring meeting of the Royal Institution of Cornwall a more detailed memoir, which will be published in the transactions of that society. This account of the monument itself, and of other ancient relics of a similar class, is accompanied by some remarks on the interesting question of the early settlements and relations, hostile and friendly, between the *Scoti*, or Irish, and the inhabitants of our western coasts in the fifth and later centuries. Mr. Smirke urges on the archæologists of Cornwall and Devon to examine carefully the inscribed monuments in that district, and thus probably to throw light on the ethnography of the British islands. Mr. Smirke proposes to read on one side of the Fardel<sup>3</sup> stone SAGRANVS, or perhaps SAGRANVI; and on the other FANONI MAQVIRINI, signifying [the

<sup>2</sup> The word "Maqui" seems to occur on a stone at Buckland, engraved by Lysons in the Devonshire vol. of the *Mag. Brit.* p. cccix. The word "Maqui" (*maicc, fili*) is found, as Mr. Wilde observes, *Catal. Mus. Roy. I. A.*, p. 136, in almost every Irish ogham inscription. These ancient monumental inscriptions generally present proper names in the genitive case. On the remarkable slab at Llanfechan, Caer-

narvonshire, *Arch. Camb.* third series, vol. vii. p. 43, the words—"filius maglagni" occur.

<sup>3</sup> The name is written "Fardell," by Lysons, "Fardle" in the two best maps, "Fardel" by the present owner, and also by Westcote, who, however, sometimes writes Fardell. The etymon is doubtless Fardel, the fourth part of a virgate of land.

stone or monument of] Fanon son of Virinus. Of the oghams he is unwilling to offer even a conjectural interpretation, being content to "look to the antiquaries of Ireland for the elucidation of these remarkable cryptographs." We hope that, if Dr. Graves should defer expressing any opinion until he may have been able to examine the original, or to complete his long-desired Treatise, some other learned friend may approach this interesting subject—Mr. Haigh, possibly, to whose acute researches into early epigraphy we have been repeatedly indebted; Mr. Longueville Jones, or Mr. Westwood, to whose valuable monographs on inscribed monuments in Wales the Fardel stone might form an appropriate complement in the *Archæologia Cambrensis*. Whilst, however, we defer placing before our readers certain interpretations suggested by friends skilled in palæography, but requiring further study of the original, now through Mr. Smirke's exertions accessible, we may affirm the conviction that the Fardel stone, like that at St. Dogmael's, will be found to bear a Roman-British inscription, with a collateral translation into the occult oghams.<sup>4</sup> We may observe that the inscription in one line, read *SAGRANUS*, may be earlier than the other; the slab may have been, as Mr. Westwood has suggested, a "palimpsest," or, rather, one used for a secondary purpose of memorial.

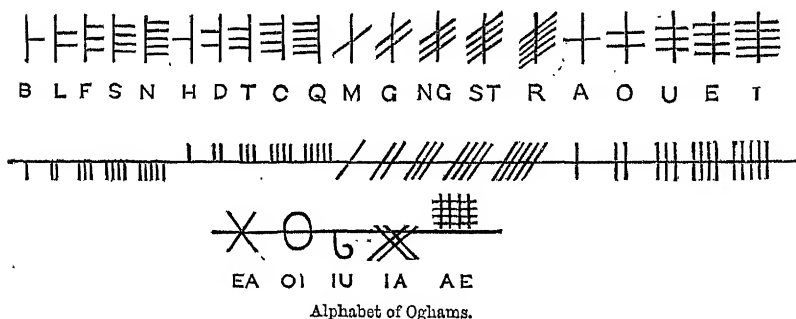
We have the gratification of announcing that, through Mr. Smirke's mediation, the curious monument, of which the discovery was first made known by him at our Gloucester meeting, and excited at that time no slight degree of interest, has been deposited in the British Museum, where it may now be examined by the learned in ancient epigraphy, and a satisfactory interpretation, as we hope, will ere long be elicited. The accompanying woodcuts have been prepared with minute attention by Mr. Utting, under Mr. Franks' careful supervision; but the surface of the stone, as Mr. Smirke has stated, is so weathered and carious, that we can scarcely hope to have succeeded in producing an unexceptionable facsimile. Its dimensions are as follows—height, 6 ft. 3 in.; width, 2 ft. 10 in.; thickness, 7 in. We await anxiously the promised solution of the enigma from Dr. Graves, to whom we were formerly indebted for a discourse upon another remarkable monument bearing oghams, namely, the slab found at Bressay in Shetland, and first made known through Dr. Charlton, at the meeting of the Institute at Newcastle in 1852.<sup>5</sup> These, with other examples found in Scotland and in Wales, showing the use of the peculiar system of cryptic characters, chiefly known in the sister island, and designated Oghams, will doubtless be included by Dr. Graves in his long-expected "Treatise on the Ogham or Occult Forms of Writing of the ancient Irish; from a MS. in the library of Trinity College, Dublin," announced by the Irish Archæological and Celtic Society. Meanwhile information may be obtained from the abstracts of his communications to the Royal Irish Academy, vol. iv., pp. 173, 356, and from numerous papers in the

<sup>4</sup> We are not aware that other instances have been recorded of any duplex inscriptions in this country, presenting the same words in different characters, with the exception only of the fragment found at Falstone, Northumberland, and now in the museum of the Society of Newcastle. It is figured *Archæol. Æliana*, O. S., vol. i. p. 138. It bears an inscription

in parallel columns, first in Roman minuscules, and also in Anglo-Saxon runes, being the double record that the monument was erected by Eomær to the memory of his uncle Hroethberht. See the memoir by the Rev. D. H. Haigh, *Archæol. Æliana*, N. S. vol. i. p. 155.

<sup>5</sup> See Dr. Charlton's Memoir, *Archæologia Æliana*, vol. iv. 4to series, p. 150.

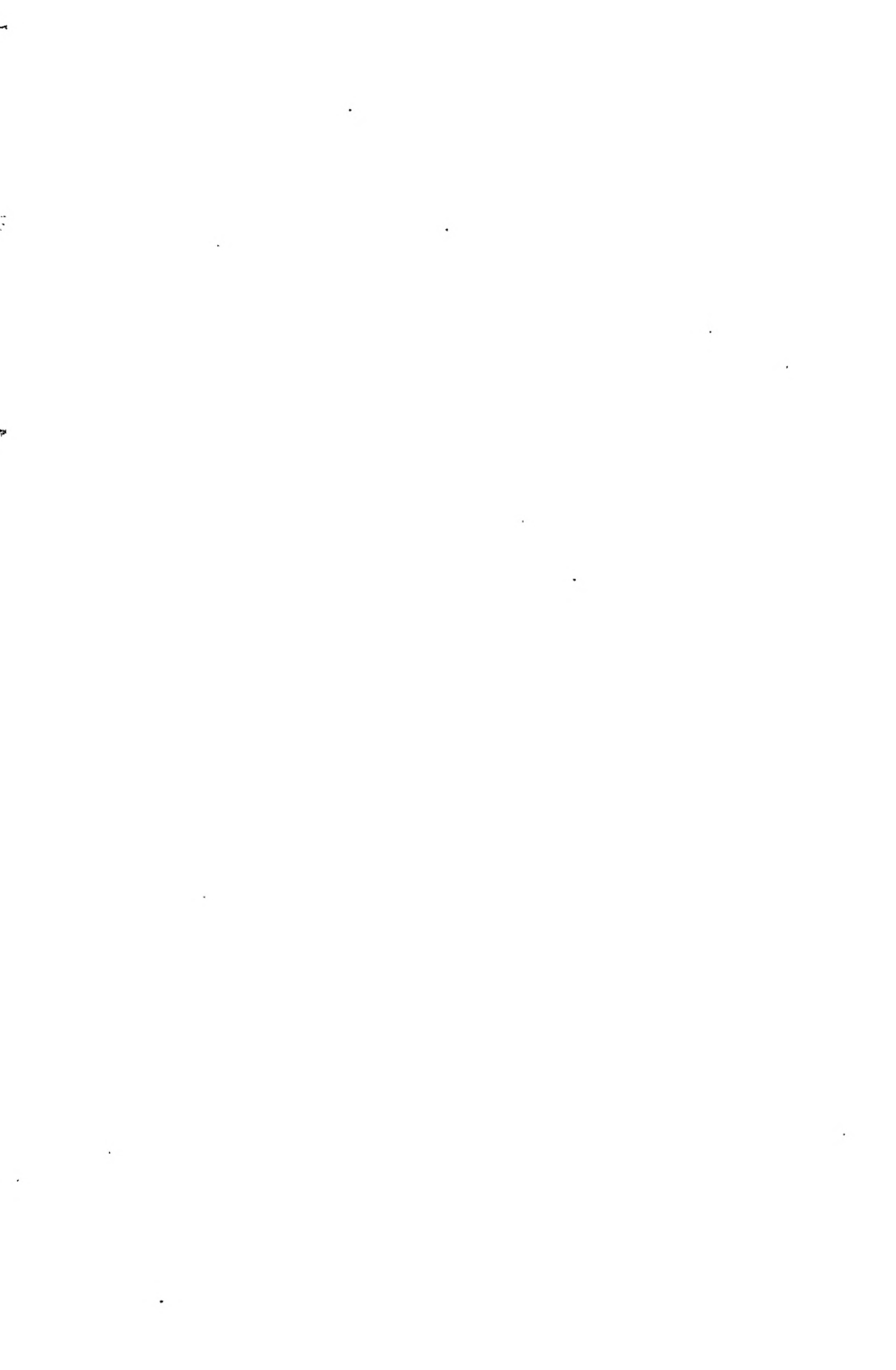
Transactions of the Kilkenny Archæological Society. As, however, some of our readers may not be familiar with this curious ancient mode of writing, the following short explanation, given by the learned authority above cited, may prove acceptable. The Ogham alphabet consists of lines, or groups of lines, variously arranged with reference to a single stem-line, or to an edge of the substance on which they are traced. In looking at an upright ogham monument groups of incised strokes of four different kinds will generally be noticed—namely, lines to the left and others to the right of the edge; longer strokes crossing it obliquely, and small notches upon the edge itself. The letters indicated by these characters are shown in the following alphabet, being that generally received by these who have given attention to these curious cryptic characters; it is nearly identical with the alphabet given by Sir James Ware, in his *Antiquities of Ireland*, vol. ii., p. 20, and copied by Astle, *History of Writing*, pl. 31, p. 179. Ogham



inscriptions, as Dr. Graves observes,<sup>6</sup> generally begin from the bottom and are read upwards, from left to right; almost all that have been interpreted present merely a proper name with its patronymic, both in the genitive case, such inscribed monuments being apparently sepulchral; they may also occasionally have been boundary stones. Nearly 150 examples have been found; the greater number having occurred in the counties of Kerry and Cork. We may refer our readers to the *Proceedings of the Royal Irish Academy*, Wilde's *Catalogue of the Museum of the R. I. Academy*, pp. 134, 140, *Transactions of the Kilkenny Arch. Soc.*, in which numerous notices will be found, and also in the *Ulster Journal of Archæology*. Two specimens from the county Kilkenny have been figured in this *Journal*, vol. xiii., p. 312. We are indebted to our brother antiquaries of the *Cambrian Association*, especially to Mr. Westwood and the Rev. H. L. Jones, for bringing to light several ogham inscriptions in Wales, published in the *Journal of that society*, such as those found at Margam, Crickhowel, Llanfechan, Cilgerran, &c., and especially that to which allusion has been made by Mr. Smirke, the slab at St. Dogmael's Abbey, Cardiganshire, the subject of a valuable memoir by Mr. Longueville Jones, *Archæologia Cambrensis*, third series, vol. vi., p. 128. Like the Fardel stone, this likewise had formerly served as a bridge over a brook, and it

<sup>6</sup> Dr. Graves appears to place much reliance on an alphabet in the *Book of Ballymote*, written about 1370; in this,

above, the ogham, published by Sir J. Ware, occurs with the power — *st*.





Sculptured head-stone found 1852, at the ruined Church of Cullensbro,  
in Bressay. (Fig. 1.)

The Oghams commemorate the daughter of Natdodd.



Reverse of the sculptured head-stone found in Bressay, in 1852. (Fig. 2.)

The Oghams commemorate Benres, of the sons of the Druids.



claims particular notice not only as presenting the same inscription in two distinct characters, one being of the Roman-British, the other of the occult ogham type, but on account of the curious fact that the same personal name, SAGRANUS, appears both on this and on the monument found in Devonshire. The inscription, as represented from Mr. Longueville Jones's drawing, reads,—SAGRANI FILI CVNOTAMI; the oghams, read in accordance with Dr. Graves' principles of interpretation,—SAGRAMNI MAQI CVNATAMI, *maq* or *mac* being probably used for the Latin *filius*. Mr. Westwood attributes this inscription to the fourth or fifth century. Dr. Graves has very appropriately compared this with the famous Rosetta stone, which gave a clue to the elucidation of Egyptian hieroglyphics; the term "bilingual," sometimes applied to it, appears less suitable.

Having adverted to examples of Oghams in Ireland and in Wales, we cannot omit to mention those discovered in North Britain, and made known by our indefatigable friend Mr. Stuart, amongst the "Sculptured Stones of Scotland," published for the Spalding Club; they are four only in number,—the remarkable monument at Newton in Garioch, bearing oghams with an unexplained inscription, figured in *Sculp. Stones*, pl. 1, Pinkerton's *Enquiry*, *Arch. Scot.* vol. ii. p. 314; a slab near the Newton stone at Logie; a very curious slab at Golspie, *Sculp. Stones*, pl. xxxiv.; and the Bressay slab, *ib.* pl. xciv. xcv., p. 32. This last, already noticed, had previously been described in the *Archæologia Æliana*, vol. iv., p. 150, by Dr. Charlton, through whose kindness and the permission of the Society of Antiquaries of Newcastle, we are enabled to place the accompanying woodcuts before our readers. The representations of the oghams, as we believe, require to be carefully compared with the original, and corrected by the practised eye of some skilful palæographer, such as Dr. Graves, who, in a discourse delivered at a meeting of our Society, May, 1855, proposed the following interpretation,—CRROS : CC : NADTFEDDADDS : DATTR : ANW—The cross of Naddodd's daughter here (see woodcut, fig. 1); and—BENNRES MEQQ(D)DRROI ANN—Benres of the sons of the Druid here (fig. 2). Naddodd, it is said, was a famous sea-king living in the Faroe Islands, who discovered Iceland, A.D. 861. He had a grandson named Benir, who seems to be mentioned in the second inscription, and who had a daughter Hildiguna, to whom, as a witch, allusion is made in the Land-namabok, a fact which may illustrate her father's patronymic, *meccu-droi*, Mac-Druid. Dr. Graves, we believe, considered the language to be a mixture of Irish and Icelandic.<sup>7</sup> Our friend Dr. Charlton is inclined to assign its date to the period of much intercourse between Ireland and the Isles of Scotland, and prior to the inroads of the Norsemen in the ninth century. The cruciform ornaments of interlaced work are here combined, as on many sculptured slabs in Scotland, with figures of animals, lions, the bear or wild boar, a horseman, and ecclesiastics bearing the *baculi* or pastoral staves of the type occurring in that country and also in Ireland. An interesting notice of this, the latest known example of ogham monuments, is given by the Rev. D. H. Haigh in a memoir on an inscription at Hackness, Yorkshire, and on other inscriptions in cryptic characters, *Journal of the Kilkenny Arch. Soc.*

<sup>7</sup> We have anxiously awaited Dr. Graves' long promised dissertation on this stone, exhibited at the Meeting of the Institute at Newcastle; a cast was

presented at that time by Mr. Albert Way to the Royal Irish Academy, and impressions of the stone, and the percha were likewise presented by Dr. Charlton.



vol. ii. new series, pp. 170, 186. The dimensions of the Bressay slab are 5 feet in length by 2 feet in breadth, at the top, and 18 inches at the bottom, thickness 2 inches.

### Antiquities and Works of Art Exhibited.

THE subjects selected for this meeting, in continuation of the series of Special Illustrations of ancient Arts and Manners, were—Textile Fabrics and Embroideries, with Bindings of Books, especially such as are enriched with artistic ornaments which appear to have originated in Italy. Of these last a valuable collection was displayed; the greater portion having, however, through the kindness of the possessors, been retained until the ensuing meeting, for the purpose of rendering the series of "Bibliopægia" specimens more complete, the notices of these will be given hereafter in the Report of the meeting in May. On the present occasion the exhibition, which opened to the members and their numerous friends on April 3, was, on account of the great interest excited by its curious and attractive character, extended to April 13.

By permission of the Right Hon. the MASTER OF THE ROLLS, the following valuable objects were brought for exhibition, through the kindness and under the immediate custody of Mr. Joseph Burt and Mr. Nelson, assistant Keepers of the Public Records.—The ancient covers of the Domesday Book, which has recently been rebound. They are figured, and also the iron-bound chest in which the Survey was formerly kept, in Sir Henry James' Introduction to the fac-simile of the portion of Domesday relating to Cornwall, recently reproduced, by Her Majesty's command, by the photo-zincographic process.—The original Book of Indentures between Henry VII. and the Abbot of Westminster and others, for the performance of services for the king's soul; dated A.D. 1504.—The original Book of Penalties for non-performance of the covenants in the Indentures between Henry VII. and the Abbot of Westminster and others.—The original case in which the Indentures exhibited were preserved. To these remarkable documents, which are sumptuously bound in crimson velvet, are appended the seals of the parties, inclosed in silver skippets, on the covers of which are enameled and gilded roundels, displaying escutcheons of arms, or the names of the several parties. The seals appended to the Book of Penalties are those of the Archbishop of Canterbury and of the Chapter of Canterbury; of the Bishop of Winchester and of the Chapter of Winchester; of the Chapter of Westminster; of the Free Chapel of St. Stephen, Westminster; of the Chapter of St. Paul's, London, and the common seal of the City of London. Of the Book of Penalties, the counterpart preserved amongst the muniments of the Dean and Chapter of St. Paul's, was, with their permission, exhibited by the Ven. Archdeacon of London, through whose kindness it was brought to the meeting on this occasion.

By His Eminence CARDINAL WISEMAN.—The mitre of St. Thomas of Canterbury, long preserved in the treasury of Sens cathedral, with the chasuble, alb, girdle, stole and maniple, as having been worn by the exiled archbishop during the period of his residence at Sens, where he found refuge, A.D. 1166, there offered by Louis VII. King of France, when he was compelled to abandon his retreat at Pontigny, through the resentment of Henry II. In November, 1170, a reconciliation having been seemingly effected, he returned to Canterbury, not long before his martyrdom. The

vestments at Sens were figured in Du Sommerard's *Album*, tenth series, pl. 24; the mitre, apparels of the amice, and the beautiful ornament on the back of the chasuble, are figured in Mr. H. Shaw's *Dresses and Decorations*; the mitre with its *infulæ* is also figured in the *Handbook of the Arts of the Middle Ages*, translated from M. Labarte's work, p. 89. The mitre and an apparel of the amice were presented to the Cardinal. The former has been described as the *mitra auriphrygiata*, formed of embroidery and gold lace, without any gems or ornaments of precious metal. It is of white tissue with a rich gold pattern spreading over it. Like the early mitres it is very low, the apex forming a right angle; amongst the ornaments may be noticed the remarkable symbol, often found on vestments of the Greek church and termed *gammadion*, which occurs likewise on the effigy of Bishop Edington at Winchester and on other examples.

By the Rev. DANIEL H. HAIGH.—The embroidered apparel of the amice, formerly preserved at Sens Cathedral (as above related) and traditionally regarded as having been worn by St. Thomas of Canterbury. It has been figured by Du Sommerard, and also in Mr. Shaw's *Dresses and Decorations* with another highly enriched apparel, which had been preserved with the archbishop's vestments at Sens.<sup>8</sup> The apparel exhibited was presented by His Eminence Cardinal Wiseman to Mr. Haigh.

By the Right Rev. Bishop BROWNE.—The Syon Cope, the most remarkable existing specimen of English embroidery, probably, which has been preserved. It belonged to the monastery of Syon, founded at Isleworth, Middlesex, by Henry V. in 1414. The nuns of Syon, after several migrations with the few relics which they saved at the Dissolution, took refuge at Lisbon, where they received a pension from Philip II. Their convent was twice destroyed by earthquakes, and in 1810 the small remnant of this English community returned to this country; in 1825 they were still living in Staffordshire. Dugd. Mon., vol. vi., p. 540. The beautiful vestment exhibited, a work of art attributed to the second half of the thirteenth century, was presented by the refugee nuns to their benefactor, the late Earl of Shrewsbury. The Very Rev. Canon Rock has most truly designated it as "quite a storied vestment. On the higher part of the back is the assumption or crowning of the Blessed Virgin Mary, beneath which is the Crucifixion; and lower down still, the Archangel St. Michael overcoming the dragon; then high up on the right, the death of the B. V. M., St. Thomas putting his finger to the wound in our Lord's side, St. James the Less holding a club, another Apostle with a book and spear, St. Paul, St. James the Greater, the burial of the B. V. M.; high up on the left, St. Mary Magdalen and our Lord—the *touch me not*—St. Philip holding three loaves and a book, St. Bartholomew, St. Andrew, and ten cherubim, winged and standing on wheels, besides two figures, seemingly religious men, holding scrolls. The hood, which was hung by three loops, is unfortunately lost; the orphreys are two broad bands of shields charged with the armorial bearings of some of our most illustrious English families; and running all about the edge at bottom is a narrow band of emblazoned shields; but this, as well as the orphreys, is not so old as the body of the cope, which by its style seems to have been worked towards the second half of the thirteenth century, but before the end of our third Henry's reign." Church of our Fathers, vol. ii., p. 278. This sumptuous vest-

<sup>8</sup> See also Arch. Journal, vol. i. p. 285.

ment measures when extended 10 feet by 4 feet 8 inches. The figures appear to be worked with the needle in silks of various hues, now much faded; the heraldic portions seem to have been woven. These, about 60 in number, with some exceptions may be regarded as capricious or imitative charges, not strictly conformable to any heraldic precedent. They are introduced on lozenges, in compartments alternately red and green; a few of the escutcheons, however, are of circular form. Amongst the bearings may be noticed the royal coat of England; Castile and Leon quarterly; *az.* and *or* a chevron *erm.*, Newburgh; Le Despenser, Mortimer, Fitz Alan, Jeneville, also several which appear to be capricious variations of the bearing of Ferrers, amongst which, *vairé or* and *gu.* on a border *az.* 8 horse shoes *arg.*, occurs repeatedly. Also *az.* a lion rampant *or* on a bordure *gu.*, 8 waterbougets *arg.*; checky *or* and *gu.*, on a bend *az.* 4 horse shoes *arg.*; checky *az.* and *arg.* on a bend *gu.* 3 escallops *or*; *erm.* on a cross *gu.* 5 lioncels passant; *gu.* a lion rampant *or*; *az.* a bend between 6 martlets *or*; *az.* a bend between 6 escallops *or*; paly *az.* and *arg.* on a bend *gu.* 3 escallops *or*; *gu.* 3 lucies and an orle of cross crosslets *or*; and several others. The figures of "religious men," above mentioned, in suppliant attitude, are accompanied by scrolls inscribed—*DAVN : PETS : DE : . . . .* A crimson velvet chasuble, with a cruciform orphrey on the front, probably of Flemish work; date, sixteenth century. Upon the orphrey is represented a crucifix attached to a cross in form of a tree raguly; at the feet are seen the B. V. Mary and St. John. There are two lozenge-shaped escutcheons appended to the arms of the orphrey, that on the dexter side violet, charged with a ram; sinister side *gu.* a fess humetty *arg.* and *az.*, in chief two estoiles.—A fine hood of a cope, representing the Adoration of the Magi; date, sixteenth century.—A cope for a boy-bishop (*episcopus innocentium*); it is of white silken tissue embroidered in floss silks, with birds, flowers, &c., possibly of oriental work.

By Mr. J. BOWYER NICHOLS, F.S.A.—A very curious chasuble of green velvet, embroidered in gold and silver thread, &c., formerly in possession of David Wells, Esq., of Burbach, Leicestershire, F.S.A., and presented by his nephew, Ambrose Salisbury, Esq., to the late John Nichols, Esq., F.S.A. It is described, *Gent. Mag.*, vol. lvi., pp. 298, 473, 584, in a correspondence reprinted in Schnebbelies' Antiquaries Museum, and illustrated by plates. It was supposed by Mr. Brooke, Somerset Herald, to have belonged to Margaret de Clare, wife of Edmund Plantagenet, Earl of Cornwall; four coats of arms being worked on a maniple, which with a stole belonged to the same set of vestments as the chasuble, but these never came into Mr Nichols' possession. The arms were those of the Earl of Cornwall, who died 1300; of England, in allusion to his royal descent; of Margaret's father, Richard de Clare, Earl of Gloucester, and those of her maternal grandfather, John de Lacy, Earl of Lincoln. The Countess of Cornwall was divorced from her husband in 1294, and, as it is not probable that any work perpetuating her connection with the Earl would be executed after that period, we may conclude that it was wrought before that date. There is no cross on the back, which shows its antiquity; on the front, in pale, are worked four compartments representing the Crucifixion, the Virgin and Child, St. Peter and St. Paul, and the Martyrdom of St. Stephen. The ground, which is now blue, was probably originally green.

By Mr. A. W. FRANKS, Dir. S. A.—A piece of very curious needle-work, representing Our Lord addressing the Apostles in the Garden of

Gethsemane, and the Betrayal. It may have been executed in England ; date, late in the thirteenth century ; the field of the subjects is wrought with gold, diapered with eagles displayed, and gryphons.

By Lord WILLOUGHBY DE BROKE, through Mr. Evelyn P. Shirley, M.P. —A stole, embroidered with heraldic decorations, of which we are enabled by Mr. Shirley's kindness to give the following description. The escutcheons are worked in coloured silks and gold, on compartments alternately green and pink. The stole measures about 10 feet in length, by 2 inches in breadth ; the middle is marked by a cross crosslet, indicating the part of the stole which passed over the neck, so that a moiety of the band was worn pendent on each side. On one side are the following coats :—1. *Az.* a chevron *or* between 3 bezants. 2. *Gu.* three cinquefoils pierced *or*. 3. Party per pale and fess indented *or* and *az.* ; Perot ? 4. *Gu.* a fess between 3 birds *or* ; Beauchamp ? 5. *Az.* 3 bars *or* in chief 3 bezants. 6. *Gu.* 3 waterbougets *or* ; Ros ? 7. *Az.* 2 chevrons *or* ; Chaworth ? 8. *Gu.* a fess between 3 mullets of eight points *az.* pierced *or*. 9. *Az.* a fess fusily *or*. 10. *Gu.* 3 covered cups *or* ; Argentine ? 11. Paly of seven *az.* and *or* on a bend *gu.* 3 thistles (?) *arg.* 12. *Gu.* 3 fermails *or*. 13. Gyronny of eight *or* and *az.* ; Bassingbourne. 14. *Gu.* 3 mullets *or* pierced *az.* 15. Vairé *or* and *az.* ; Beauchamp ? 16. *Gu.* 3 escallops *or* ; Dacre ? 17. Barry wavy of six *or* and *az.* ; Blount ? 18. *Gu.* 3 fleurs de lys *or*. 19. *Az.* a lion rampant *or* ; Neyville ? On the other moiety are the following :—20. Quarterly *or* and *gu.* a bend *sa.* ; Fitz Roger, or Clavering ? 21. Paly of seven *az.* and *or* ; Gurney ? 22. *Gu.* a fess dancetté between 7 billets *or*. 23. *Az.* a cross between 4 cross crosslets *or*. 24. *Gu.* a chevron between 3 fleurs de lys *or*. 25. *Az.* a cross between 4 spades ? *or*. 26. *Gu.* a chevron between 3 waterbougets *or*. 27. Barry of six *or* and *az.* a chief party dancetté *arg.* and *gu.* 28. *Gu.* a cross flory *or* ; Latimer ? 29. *Az.* a chevron between 3 mullets *or* pierced *gu.* ; Chetwynd ? 30. *Gu.* a fess between 3 fleurs de lys *or*. 31. *Az.* an eagle displayed *or*. 32. *Gu.* 3 fermails *or*. 33. *Az.* a chevron between 3 spades ? *or*. 34. *Gu.* a fess between 3 escallops *or* ; Chamberlain ? 35. *Az.* a fess fusily *or*. 36. *Gu.* a chevron between 3 cross crosslets *or*. 37. *Az.* 3 cinquefoils *or* ; Bardolf. 38. *Gu.* a bend between 6 martlets *or* ; Mounteny ? With this has been preserved at Compton Verney a band, 9 feet in length, 3 inches in breadth ; at each end is an escutcheon, or a cross *sa.*, and one in the centre—or a lion rampant *purpure* ; the coat of Lacy Earl of Lincoln ; there is also an inscription in large capitals, —IN HORA MORTIS SVCCVRRE NOBIS DOMINE. Each letter is placed in a separate quatrefoil on a gold ground, and so arranged as to read horizontally, the band having been probably part of a funeral pall. On the reverse is another inscription which commemorates the lady by whose skilful hand the work was executed—DOM'NA JOHANNA DE BEVERLEY MONACA ME FECIT. It is probable that the escutcheons on these and other vestments decorated in like manner, are, with some exceptions, to be considered as capricious decorations assimilated to heraldic charges, but not properly heraldic bearings. The stole and maniple, however, and also the orphreys of vestments, were occasionally ornamented with heraldic coats, of which a remarkable example is an effigy of an ecclesiastic in Beverley Minster, supposed to portray one of the Percy family. It has been figured in Gough's Sep. Mon. vol. ii. pl. cxiv., and Gent. Mag. 1830, p. 209.

By the Rev. C. TICKELL.—A crimson velvet cope embroidered in gold ;

a specimen of English work in the earlier part of the fourteenth century, of remarkable beauty and skilful execution. The subjects are introduced in compartments, surrounded by twining branches of the oak, &c., with tabernacle work, and other rich ornaments spread over the surface of the vestment. Amongst the subjects are, the Adoration of the Magi, the Coronation of the B. V. Mary, St. Edmund, St. Edward the Confessor, and other saints; also seraphim holding flaming stars.

By H. E. the MARQUIS D'AZEGLIO.—Two specimens of old Italian work of singular interest. One, an example of most delicately finished pictorial tissue, represents St. Veronica, holding the Vernacle, or true image of Our Lord's face impressed on a linen cloth. This relic, preserved at St. Peter's at Rome, is mentioned, in 1143, by Matthew of Westminster, and also by other ancient writers. A copy was presented by Urban IV. to the Cistercian Nunnery at Montreuil. Around is a beautiful bordure or framework of flowers, goldfinches, and other birds. This skilful production of the loom in the fifteenth century had recently been obtained at Torquay; it may have been formerly amongst decorations of the conventual church of Torr Abbey. The other example of Italian Art exhibited was a piece of needlework, representing probably the meeting of Jephthah and his daughter at the gates of Mizpeh; in the background is seen her sacrifice. This most artistic production has been regarded as possibly from a design by Mantegna.

By the RECTOR OF STONYHURST COLLEGE.—A magnificent cope of cloth of gold, with crimson ornaments, red and white roses and portcullisses, badges of Henry VII., for whom, doubtless, this sumptuous vestment was woven in Italy. The border is formed with collars of SS. and portcullisses at intervals. We are indebted to Mr. Edmund Waterton for pointing out that this may have been one of the vestments mentioned in the will of Henry VII., printed by Astle, and in which the king bequeaths "copies of cloth of gold with our own badges of red and white roses, bought at our own proper cost at Florence in Italie." This cope belonged to the Society of Jesus at St. Omer; thence it was taken to the English College at Liege; it was brought to Stonyhurst from that place in 1794. It is supposed that these vestments were destined for the chapel founded at Westminster in 1502.—A chasuble of crimson velvet decorated with figures of saints, the very perfection of pictorial needlework; the softness and delicacy of the work, the expressive finish also of the heads, resembling the choicest illuminations, possess all the refinement and freedom of a Flemish pencil. There are three rows of figures in tabernacle work, the central row of later date perhaps than the rest, probably early in the fifteenth century; they are St. Philip, St. Paul, St. John the Baptist, and St. Bartholomew. The subjects at the sides, which may be assigned to the fifteenth century, are from legendary history and seem to pertain to Canterbury. In the upper compartment on the left is St. Dunstan seizing the demon by the nose; below this is the martyrdom of St. Blaise; he is naked, excepting his mitre, and tied to a pillar. The body of St. Blaise was one of the relics at Canterbury. Below is seen the martyrdom of St. Elphege. On the other side, a bishop appears administering the eucharist to two ecclesiastics who kneel at the side of the altar; an attendant stands behind and holds a mitre; under this is a subject of several figures, also a shrine resembling that of St. Thomas at Canterbury; on the left stands a king with his courtiers, on the right a bishop presents

a bone, a relic of the saint, to a kneeling youth whose diseased flesh is covered with spots; under this subject a bishop appears vested in a cope, holding a chrismatory; behind is an attendant bearing his crosier, and in front are a man and woman kneeling, with a dead infant placed on a cloth.—Two other chasubles, one of them of cloth of gold, date sixteenth century.

By Mr. A. BERESFORD HOPE.—A magnificent crimson velvet chasuble, with fine decorations in needlework, date about 1520, probably of Flemish art, the subjects are the Crucifixion, St. John, St. Andrew and other apostles.

By Sir EDWARD BLOUNT, Bart.—An interesting chasuble of English work, date about 1450, with stole, maniple, burse and veil, of the same suit. The material is crimson velvet; the vestment is embroidered with double-headed eagles, seraphim, and bells. According to a note attached, "this vestment was made use of in the parish church of Mamble" (Worcestershire).—A chasuble, stole, and maniple, of blue velvet; the vestment is embroidered with flowers, spangles, &c. On the forepart is an orphrey of red cloth of gold. Date, about 1450.

By Sir PYERS MOSTYN, Bart.—A chasuble of white satin, date about 1550; and a pair of dalmatics, of superb crimson velvet, of the same period. The magnificent vestments, last mentioned, were purchased about 1840, by the late Sir Edward Mostyn, Bart., from Mr. Redfern, of Warwick, who stated that they were brought from the Escorial, and sold by direction of Queen Christina, with some fine chalices enriched with enamel, and a large cross of rock crystal. The orphreys of the dalmatics are embroidered with figures; on one of them are St. Peter and St. Paul; St. Matthew, holding an axe; St. James the Less, or St. Simon, holding a club; St. Mary Magdalene, and a female saint holding tongs; on the other appear the Virgin; St. Barbara, with a tower; a saint in episcopal vestments, with a scourge (St. Boniface?); a saint with bow and arrows (St. Sebastian?); and two others, not identified.

By the Very Rev. CANON ROCK.—A chasuble of crimson damask, from which the centre-piece had unfortunately been abstracted. The figures remaining upon it are very singular specimens of sketching in needlework; each thread serves, and shows as an outline; the clear and bold manner in which the drawing of the naked limbs is expressed, is remarkable. The subject appears to have been the Last Judgment.—Eleven specimens of ancient tissues and needlework, mostly of the fifteenth and sixteenth centuries.—Two embroidered coverings for the chalice, one of them with a figure of St. George.

By Mr. ALEXANDER NESBITT.—An altar cloth of very fine linen, 7 ft. 4 in. in length by 2 ft. 4½ in. in breadth, ornamented with embroidery in silk of various colours and white thread. In the centre, within a circle of foliage and flowers, 7 inches in diameter, the Virgin Mary and St. Joseph are represented adoring the infant Christ, who is seated on the ground and supported by an angel kneeling behind him. This composition strongly recalls the small circular pictures of Lorenzo di Credi, and other painters of the Tuscan School of the close of the fifteenth century. Near each end are five standing figures surrounded by very elegant ornament of the character called by the Italians "*grottesco*," i. e., branches ending sometimes in fruit, flowers or leaves, sometimes in animals or their heads; originally imitated by the Italian artists of the fifteenth century from the decorations of Roman sepulchres or other "*grotte*." In this instance the

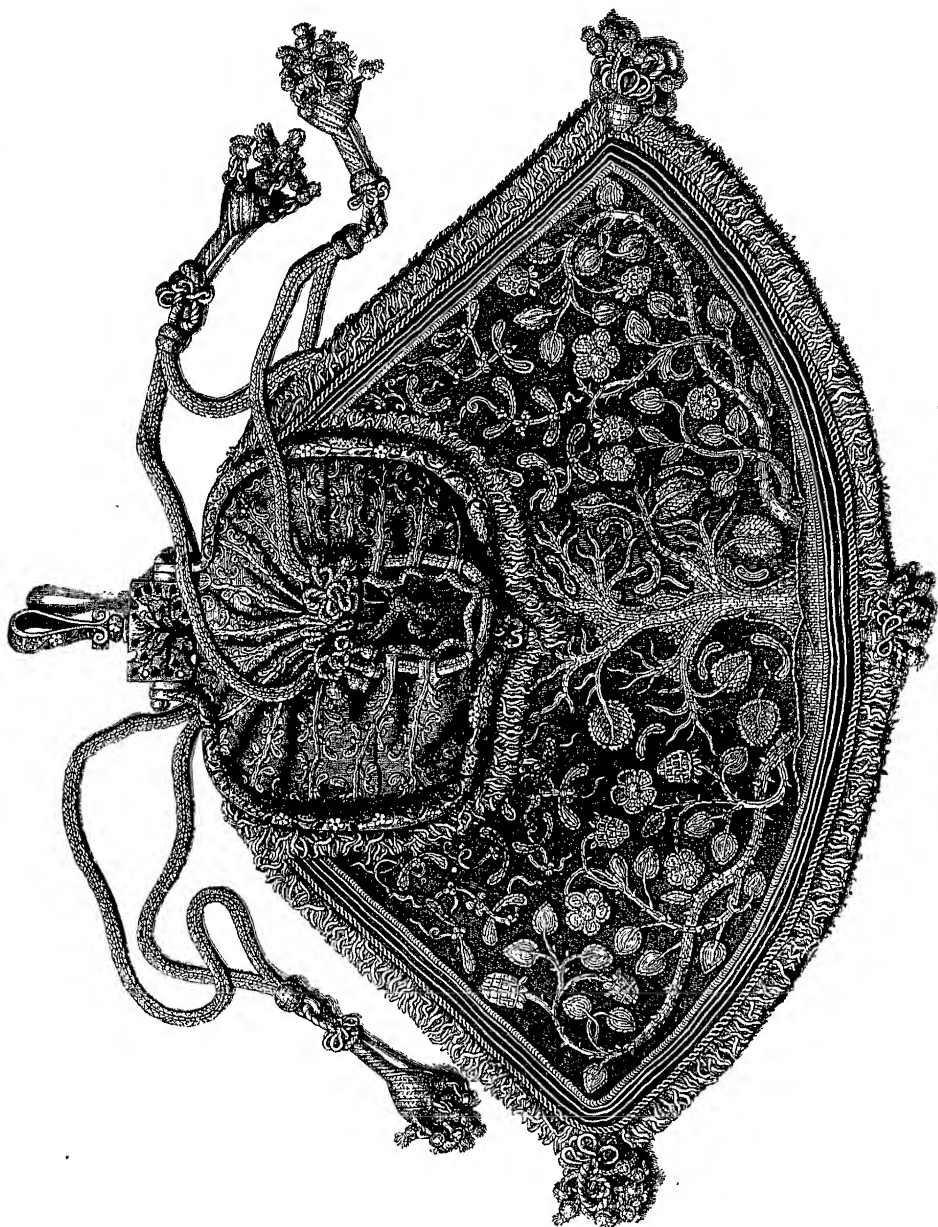
heads of animals appear to be intended for those of dolphins. The figures at one end are a saint holding a book and a covered cup, this figure is beardless with long hair; St. John the Evangelist; St. Paul; St. Luke, and St. Margaret; at the other a young female saint crowned and holding a palm; St. Mark; St. Peter; St. Matthew; St. Barbara. The cloth is surrounded by a border about an inch wide, chiefly composed of cornucopias and foliage ending in dolphins' heads. Crescents are introduced in a conspicuous manner in several places; and, as the cloth was brought from Sienna, it has been suggested that it was a donation from some member of the great Siennese family of Piccolomini, in whose arms crescents are the principal charge.

By Mr. MASKELL.—An embroidery, highly and very artistically wrought; Italian work of the sixteenth century. It represents the legend of St. Clara of Assisi, who repulsed the Saracens by presenting at the convent gates a monstrance containing the sacred host. This subject occurs likewise amongst the paintings on the screen in Trimmingham Church, Norfolk.

By Mr. WEBB.—St. Francis receiving the stigmata; Italian work, companion to that exhibited by Mr. Maskell.—A fine specimen of embroidery on cloth of gold, representing a bishop enthroned; an angel kneels at each side, supporting the throne; the bishop's right hand is upraised in benediction, the left holds a crosier. On his knee, under the left arm, is a closed book, on which are several objects resembling large bosses affixed to the binding; they may represent the loaves placed on a book, the symbol of St. Nicholas. Spangles, imitative jewels, &c., are profusely intermixed with the needlework, probably Flemish, date about 1520.—Specimens of mediæval tissues, of various periods and countries; Italian, French, Flemish, &c.

By Mr. GEORGE MORLAND.—A *gibecière*, or pouch of crimson velvet, embroidered with, on one side, the face of a monstrous animal having twisted horns, and an escallop jessant from the jaws; on the other, a satyr's head; the mount or mouth-piece of the pouch is of steel, delicately chased and damascened; a choice specimen of Italian work, about 1530. See notices of the mediæval pouch worn appended to the girdle, in De Laborde's Glossary v. *Allouyère*, *Ausmonière*, and *Gibecière*; also Mr. Syer Cuming's treatise on Purses, Journal Brit. Arch. Ass. 1858, p. 131.

By the LADY NORTH.—A sumptuous embroidered hawking pouch, hawking glove, and lure; date about 1600. The first is attached to a mount, with a hook on a swivel, of silver gilt, exquisitely decorated with enameled flowers and blackberries; within are numerous little pockets for the jesses, lures and tyrets, the hood, creance, the bewits, and the sonorous hawks' bells of Milan or Dordrecht, with other requisites formerly used in falconry. The lure was originally furnished with tufts of feathers, so as to represent a pair of wings. The design, both of the embroidered pouch and the cuff of the glove, and also of the enameled ornament, consists of a trail, or branching pattern, formed of the blackberry in flower and fruit, and the mistletoe, possibly symbolical of the autumnal season in which the disport of hawking was most in vogue. These beautiful examples of English taste and fashions, at the close of the sixteenth century, have been preserved at Wroxton Abbey, Oxfordshire, as family relics. It is not improbable that they had been used by Dudley North, who succeeded as third Baron North in 1600, and who was, as Camden relates, a person full of spirit and flame; yet after he had consumed the greater part of his estate



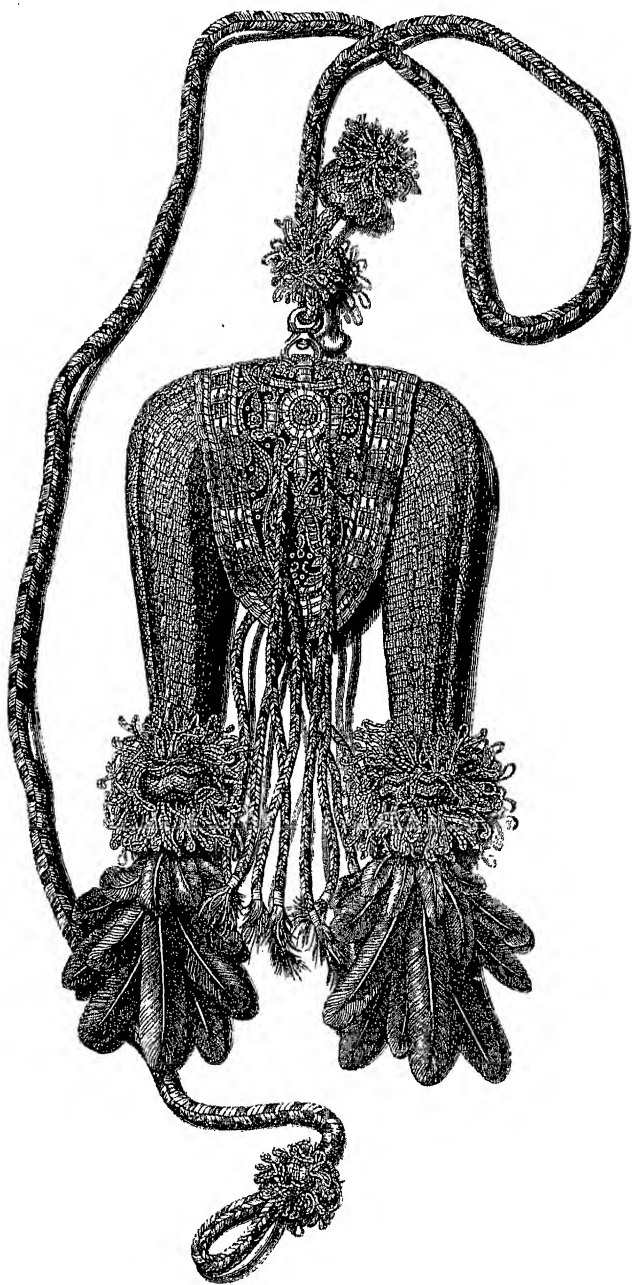
Embroidery in the sixteenth century. Hawking Pouch, or Gibbeciere.

In the possession of Lady North.









Embroidered Hawking Lure. Date about 1600.

In the possession of the Lady North.

in the gallantries of the court of King James, or rather of his son Prince Henry, retired and lived more honorably in the country than he ever had done before. These rich appliances of falconry are in most perfect preservation; they are of such rarity and beauty that we need plead no excuse for placing again before our readers the accompanying engravings, beautifully executed by Mr. H. Shaw. A representation of the leather hawking glove may be seen in this Journal, vol. x. p. 86. A similar pouch and lure appear in the portraiture of James VI. (king of Scots) with his courtiers engaged in hawking, to be found in the "Jewell for Gentry," 1614, and copied in Strutt's *Horda*, vol. iii. pl. xix.—The Chancellor's Purse for the Great Seal; the official insignia of Francis North, who, on the death of the Earl of Nottingham, in 1682, was appointed by Charles II. lord Keeper of the Great Seal, and created in the following year Baron Guildford. The life of this eminent lawyer was written by Roger North, his youngest brother. Mr. Foss has given in *Notes and Queries*, vol. x. p. 278, some account of the Chancellor's Purse at various periods; and various particulars relating to the same subject have been collected by Mr. Syer Cuming, *Journal Brit. Arch. Ass.* 1858, p. 343.

By the Rev. J. FULLER RUSSELL, F.S.A.—An embroidered hood of a cope, a remarkably well preserved example of French or Flemish work, early in the sixteenth century.—A pair of gloves of thin leather, embroidered. They were worn, according to tradition, by James I., and were in the museum of Ralph Thoresby, and subsequently at Strawberry Hill, as mentioned in Walpole's *Description*, p. 75, and in his *Letters*, vol. ii. p. 429 (May, 1769).—A purse worked with beads, formerly belonging to Charles I.; it had been in possession of Gen. Elphinstone with a number of letters in cypher relating to the king's attempt to escape from Carisbrooke. It is inscribed thus,—*TH GVIET OF A FRIEND.* 1623.

By Mr. OCTAVIUS MORGAN, M.P.—A curious specimen of worsted-work, executed in tent stitch, and representing the wife and mother of Darius at the feet of Alexander. Date, about 1730.—A kerchief of white lawn embroidered in silks with flowers, and edged with gold passament; probably English work of the seventeenth century.—A collar of Flemish point lace, as worn by gentlemen in the reign of James I.—Two purses, one of them of tissue of gold with representations of Venus, Endymion, &c., the other of green silk, woven in like manner as a stocking, and enriched with gold and silver.—A letter book, covered with white satin and embroidered with silk and spangles, about 1775, by the late Lady Morgan, of Tredegar.

By Mr. JOHN GOUGH NICHOLS, F.S.A.—A piece of Swiss embroidery upon crimson silk, probably part of the valance of a bed or of a dais; length, 6 ft. 8 in., depth, 10½ in. In the centre are two escutcheons:—1. Zilly; *Az.* two human-faced moons addorsed *or*; crest, on a coronated helmet a wing charged as the arms; accompanied by the initials I. Z. 2. Zollicofer; *Or*, a quarter or canton sinister *az*; crest, on a coronated helmet the bust of a man, clothed *or*, crined *az*, with the initials A. Z. or R. Z. The arms of the Swiss families of these names are thus given by Spener, *pars gen.* pp. 181, 271; and their crests in *Wap.* vol. i. pp. 201, 202. Below are in larger characters the initials E. S. with the date 1599. The other subjects seem partly allegorical, or possibly from fables and *imprese*, or capricious devices. These are,—part of a bed, an angel driving a demon, a female with a candle(?) coming to two persons in bed, hunting the hare and deer, an angel visiting an old man and woman seated

in chairs, a gardener, a cow waiting for milking, a pedlar, two carcasses of deer suspended, and a forester bringing a third.—A piece of needlework of the time of Charles I., 20 in. wide and 14 in. high. The subject appears to be the meeting of a cavalier and his affianced bride, to whom he has brought two silver vessels, placed on the ground before them. She is attended by two ladies, and two horses with side-saddles stand near them; with the gallant are two gentlemen, wearing swords, like himself, and carrying walking-sticks; one is dressed in fur, represented by wool. A horse which stood before them (being worked separate from the surface) has been lost; in the foreground are two miniature grooms holding the horses; in the background apparently a church. The sun is seen in the centre of the upper margin, and the rest of the picture is surrounded with flowers, fruit, insects, birds and beasts, all very elaborately worked. In front are these arms:—*Arg.* a chevron between three conies *sa.*, Co-ningsby, impaling, *gu.* three pallets, *arg.*—Two pieces, the first measuring 15 in. wide by 9 in. high, representing a city, with towers and spires; the windows are inlaid with talc; a gate in front, and embankments worked in wool. On either side is introduced a fruit-tree and a large bird perched on it.—The other piece, of the same width by 6 in. high, represents a fountain, with fish in its basin, placed between rock-work studded with pieces of cut-glass. At the sides are a lion and a spotted panther, and above them flowers of woollen work.—The covers of a book, 12½ in. by 7½ in.; one of them is in highly-raised work, displaying Spring and Summer, represented by two ladies; their necklaces are formed of small pearls. The other is in flat work; Autumn and Winter—the former as a gardener, the latter an old man at a fire.—A piece of the same age, but less highly finished; 14½ in. wide and 9 in. high. The subject is Joseph and Potiphar's wife.—A gentleman and lady, being two figures cut out of a larger piece of work; height, in their present state, 4 in.—Also a white silk apron, embroidered in coloured silks and gold; and another worked in white and silver.

By Mr. S. RAM.—Oval portrait of Charles I., an admirable production of the needle, in delicately shaded silks, with the high finish and expression of a painting. Two other miniatures of the same type were exhibited, one by the Hon. Robert Curzon, jun., the other by Mr. Graves. Dimensions, 5¼ inches by 3¼.

By the Hon. ROBERT CURZON, jun.—A marriage casket, with folding doors, drawers, &c., the whole covered with elaborate needle-work in relief, of the time of Charles II., representing a king and queen, gallants with ladies, Abraham's Sacrifice of Isaac, the Judgment of Solomon, Susannah and the Elders, the five senses, animals, birds, &c.—Small oval portrait of Charles I., in a black dress, with the blue riband, of the same type of portraiture as those exhibited by Mr. Ram and Mr. Graves, and worked in like manner in floss silk.—Life-size portrait of Lady Anne Luttrell, daughter of Simon, Earl Carhampton, widow of Christopher Horton, of Catton Hall, county Derby. She married, in 1771, Henry Frederick, Duke of Cumberland, brother of George III. In consequence of this alliance the Royal Marriage Act was passed. She died in 1803. This effective specimen of needlework is supposed to have been executed by Miss Linwood.

By Mr. GRAVES.—Oval portrait of Charles I., three quarters to right, delicately finished needlework of the period; the king is represented in a black satin dress, with the blue riband. Dimensions 3½ ins. by 2½ ins.

By Mr. CHARLES MANNING.—A piece of embroidery on satin, date, seventeenth century ; the five senses, worked in floss silk and chenille.

By Mr. HENRY CATT.—Portrait of Henry IV., king of France, in armour ; the face is curiously worked up in relief, probably over moulded wax or some composition, the hair is represented by floss silk ; French needlework of the period.—Portraits of Edward VI. and Queen Elizabeth ; also the New Testament and Book of Psalms, 1631, in a binding ornamented with needlework, stated to have been worked by the ladies of Nicholas Ferrar's family, at Little Gidding, Hunts ; date about 1650.—Specimens of needlework in relief, *temp.* Charles I., representing the courtship of a loving couple in elaborate costume ; a leopard, stag and other animals, also flowers, insects, &c.—Nell Gwynne's Mirror ; the frame is curiously decorated with work in high relief, formed with moulded wax, beads, silk embroidery, &c.

By Mr. DODD.—A small circular portrait of the President de Thou ; needlework in silk ; he is represented wearing a furred gown, a small ruff, and a hat. It is signed—G. Genevelli.

By Mr. J. E. W. ROLLS.—A piece of needle-work, date about 1625, representing the Judgment of Paris.—A toilet-glass of the same period, with folding shutters decorated with embroidery in relief.—A portrait of Camden the antiquary, cut with scissors in paper. He is represented in his tabard, as Clarencieux, king at arms ; heraldic with other ornaments are introduced in the surrounding spaces.

By Mr. HENDERSON, F.S.A.—Tunisian tissues and embroideries brought to England in 1752 by the grandmother of the present possessor ; she was born at Tunis, and was one of the daughters of Mr. Hudson, Consul there in the earlier part of the last century, and a sister of Sir Charles G. Hudson, of Wanlip Hall. Amongst the rich specimens of tissues was a kerchief, probably worked at Constantinople, and presented to Mr. Hudson by the ladies of the harem of the Bey of Tunis.—A letter case of crimson velvet, richly embroidered with gold and silver, dated 1752.—Also several specimens of embroideries and beautiful tissues, one of which is decorated with flowers formed of convex spangles, and beetles' wing-cases of brilliant green colour. This was the wrapper of a letter addressed by the Bey to Her Majesty Queen Charlotte.—A figure of a Tunisian lady, showing in the most minute detail the dresses, bangles, jewels, &c., and displaying specimens of several splendid works of the loom and the needle. The nails of the feet and hands are stained with hennâh, and all the fashions of the country are perfectly reproduced in miniature.—A purse of gold and silver tissue, with royal devices, supposed to have belonged to Queen Elizabeth ; a pair of ruffles of fine point lace, and some other specimens.

By Mr. J. G. FANSHAW.—A lady's court dress, a rich specimen of fashions and of rich silk tissues, date about 1750.

By Mrs. DIGBY WYATT.—A christening wrapper of white silk, embroidered with gold ; used for the last four generations in the Nicholls family, in Glamorganshire. A fine specimen of English brocade.

By Mrs. MARTINEAU.—Embroideries of the time of Queen Anne or George I., probably English work ; aprons of white silk, worked with gold and coloured silks ; two superb stomachers, date about 1700 ; an old English darning on net ; a finely embroidered flounce, probably Norwich work, about the same date ; and an elaborate sampler.

## Archæological Intelligence.

THE valuable results of the process of Photozincography, for which the archæologist is greatly indebted to the director of the Ordnance Survey, Sir Henry James, have repeatedly been noticed, and especially in Mr. Burt's Memoir on the reproduction of Domesday Book, in this volume, p. 126. Considerable improvements have been effected since the publication of the part relating to Cornwall, which was submitted to the inspection of our Society at the April meeting. It is satisfactory to learn that not less than 350 copies of that first portion have already been sold. Authentic fac-similes of the survey relating to each county must be generally interesting, and especially to the topographer and the antiquary; it cannot, we apprehend, be expected that Government should proceed with the publication of so voluminous a work without some practical assurance that it is desired by the public. Some gentlemen of Cheshire, we are informed, desirous of obtaining the portion relating to their county, have proposed to guarantee the purchase of fifty copies, at a cost not exceeding 10s. a copy. A similar guarantee is likewise proposed in Sussex; the example will doubtless be speedily followed in other counties, particularly in localities where active Archæological Societies are in operation. We have also been informed that a member of the Institute, distinguished for his investigations of family history, the descent of property, and of the antiquities more especially of Warwickshire, has with prompt liberality tendered the required guarantee to ensure the publication of the Record for that county. It may be hoped that very shortly there may no longer be any question in regard to completing the reproduction of the entire Survey. We are assured that any persons or any local Society, desirous of securing fac-similes of a county, may forthwith communicate with Sir H. James, at Southampton. The publication, it is understood, will proceed in the order in which guarantees are received.

A series of Illustrations of the Architecture and Antiquities of Worcestershire and its Borders is in preparation, to be published in quarto parts, of which the first will forthwith be issued. Each will consist of fifteen to twenty pages of anastatic illustrations, with descriptive letterpress, by Mr. J. Severn Walker, Hon. Sec. to the Diocesan Architectural Society of Worcester, by whom subscribers' names are received. Price of each part (to subscribers), 5s. These architectural sketches, ecclesiastical, secular, and domestic, will doubtless bring under observation remarkable examples, hitherto unnoticed; and they will form a welcome guide to the members of our Society who propose to participate in the Annual Meeting of the Institute, to be held in the ensuing year at Worcester.

It has been determined to bring together, on occasion of the International Exhibition of 1862, a special collection of works of Mediæval Art, in connection with the Science and Art Department, South Kensington, with the view of displaying the finest specimens in this country. The following objects may be specified:—Decorative works in metal; gold and silver plate; bronzes; arms and armour; jewelry; enamels; earthenware and porcelain; sculptures in ivory; miniatures; furniture, &c. Mr. J. C. Robinson, the Superintendent of the Art Collections, is charged with the direction of this project.

We may allude with pleasure to the recent publication of the History of Exeter, the latest result of the laborious researches of our late venerable friend, the Rev. Dr. Oliver. This desirable supplement to his Annals of the See of Exeter may be obtained from Messrs. Longman.

# Archæological Institute of Great Britain and Ireland.

## ABSTRACT OF CASH ACCOUNT FOR THE YEAR 1860.

### RECEIPTS.

Balance at Bank, December 31, 1859 . . . . .	£	s.	d.
Annual Subscriptions, including Arrears . . . . .	40	12	5
Entrance Fees . . . . .	483	18	0
Life Compositions . . . . .	23	2	0
Receipts by Sale of Works published by the Institute . . . . .	52	10	0
Donation . . . . .	83	12	8
Net Balance, Gloucester Meeting, including Donations in aid of . . . . .	1	1	0
Local expenses . . . . .	195	4	5
Amount advanced by the Secretary for Petty Cash to the end of the Year 1860 . . . . .	12	9	1
	£891	9	7

### EXPENDITURE.

House Expenses:	£	s.	d.	£	s.	d.
Rent of Apartments . . . . .	160	0	0			
Secretary's Salary . . . . .	75	0	0			
Window Cleaning . . . . .	11	4	6			
Stationery and Stamps . . . . .	3	1	3			
				249	18	9
Publication Account:						
Printing Archæological Journal . . . . .	450	0	0			
Drawing and Engraving . . . . .	25	0	0			
Messrs. Constable, for Edinburgh Museum Catalogues, purchased . . . . .	26	5	0			
Messrs. Thurnam, for Carlisle Museum Catalogues . . . . .	2	10	0			
				503	15	0
Petty Cash Disbursements:						
Housekeeper's wages and disbursements . . . . .	26	0	0			
Attendant's ditto . . . . .	22	5	0			
Expenses of Issue of Journal . . . . .	15	10	10			
Travels . . . . .	8	10	0			
Insurance of Effects . . . . .	3	0	0			
Other Office Expenses:—including Postage of Letters and Circulars, and carriage of Railway Parcels, objects sent for exhibition, &c. . . . .	20	16	9			
				91	9	1
Balance at Coutts' Bank, December 31, 1860 . . . . .	845	2	10			
	46	6	9			
	£891	9	7			

Audited, and found correct, May 2, 1861.

(Signed)  
 TALBOT BURY.  
 SAMUEL B. HOWLETT. } *Auditors.*





## The Archaeological Journal.

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SEPTEMBER, 1861.

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### ON THE FOUNDATION AND EARLY FASTI OF PETERBOROUGH.<sup>1</sup>

By THE REV. WILLIAM STUBBS, Vicar of Navestock.

PERHAPS one of the most important offices of the archaeologist is to aid the critical study of history, by clearing away the false and forged from the true and genuine remains of past ages, and by eliminating the false and misleading expressions that are found in records whose facts and principles are true. It is impossible to say how greatly the knowledge of our early history has been retarded by the pseudo-Ingulf; how many learned disquisitions are utterly valueless, and how many standard works must be regarded with suspicion, because their arguments or statements rest on the contents of that unlucky book.<sup>2</sup>

It is extremely unfortunate that so much of our early ecclesiastical history is mystified, partly by the real, partly by the suspected existence of such fabrications. The extraordinary clearness and brightness, and the indisputable genuineness of Bede's narrative, throw into deep gloom the twilight glimpses of the Anglo-Saxon Chronicle;—if we turn from them to the lives of the saints and the monastic histories, the mixture of fable throws a general incredibility into what very possibly is true in the main; and if we go to charters we know that every step of our investigation must be tried by diplomatic tests, before we can safely tread.

The history of the Fen Monasteries, Peterborough and

<sup>1</sup> Communicated to the Historical Section at the Meeting of the Institute at Peterborough, July 29, 1861.

<sup>2</sup> Lappenberg, Maitland.

Croyland most especially, disappoints our hopes in proportion as the apparent abundance of materials has raised them. There seems to be no lack. Besides Ingulf we have the goodly volume of Chronicles edited by Sparke, the Peterborough History edited by the late Mr. Stapleton for the Camden Society, the Peterborough copy of the Anglo-Saxon Chronicle, invaluable chartularies, we can refer for supplementary aids to the Chronicles of Ramsey and Ely. But what is to be said when we find the fullest Peterborough History copying its most interesting portions straight from Ingulf,<sup>1</sup> and the Peterborough copy of the Chronicle owing its local importance to misused and fabricated charters,—in fact, only a few glimpses of truth in a whole library of inventions. Not that I would be equally severe on all fabricators; a forged charter may be true in every point but its form: it may, *e. g.*, be a record of a donation, drawn up long after the donation itself was made, the donation having been made in days when records were not deemed necessary, the record being framed to satisfy a necessity younger than the donation it records.<sup>2</sup> Or it may have been drawn up to supply the place of a lost original, and so contain, among words and forms that did not exist in that original, no statement that is not true, these forms being got rid of: and in general I should require, for the unhesitating cashiering of a charter, proof of two points,—1st, of the existence of an interest or probable interest in a fraud: 2nd, a diplomatic anachronism.<sup>3</sup> I mention this, though the principle is doubtless familiar to many of my readers, because in the remarks I have to make I shall have to refer to spurious, doubtful, and genuine charters, and I wish that there should be no misapprehension of my notion as to their respective values.

The country of the Gyrvi seems to have been, when we first read of it, a sort of debateable ground between Mercia

<sup>1</sup> On examining the MS. of John of Peterborough, Claudius A. 5, I find that in the original there was from 868 to 890 a blank left, which was filled up in the 16th or 17th century with extracts from Ingulf.

<sup>2</sup> *E. g.*, charters of foundation, which (genuine) are extremely rare—even to late times.

<sup>3</sup> As we may be pretty sure that no unsuccessful forgery of a charter would be preserved—the occurrence in a charter of a claim to lands or rights by a particular house or person, not known from other sources ever to have had such lands or rights, is *prima facie* evidence of the genuineness of a charter, not as it is sometimes taken, of the reverse.

and East Anglia.<sup>1</sup> It extended south and north from the river Granta to the sea; east and west from the boundary of the Isle of Ely to the borders of Northamptonshire.<sup>2</sup> It was in point of fact the fen country, and the Gyrvi were the dwellers in the many wooded islands that rose above the level of the marshes. The northern Gyrvi must have held south Lincolnshire, and parts of north Cambridgeshire and Northamptonshire: the south Gyrvi, as we may infer from the fact that S. Etheldreda, the widow of their prince Tonberht, settled in the Isle of Ely, must have occupied South Cambridgeshire.<sup>3</sup> Each division contained 600 hides, according to the "Numerus Hydarum."<sup>4</sup> The Isle of Ely, which contained the same number of hides, was, according to Bede,<sup>5</sup> a province of East Anglia. The political affinities of the tribe were, like the physical affinities of their country, rather with East Anglia than with Mercia:<sup>6</sup> possibly their independence lasted longer than that of the other tribes that contributed to the

<sup>1</sup> Gyrvi vocantur hii qui juxta paludem vel infra paludem habitant. Nam *Gyr*, Anglice, Latine profunda palus dicitur. H. Cand. p. 2.

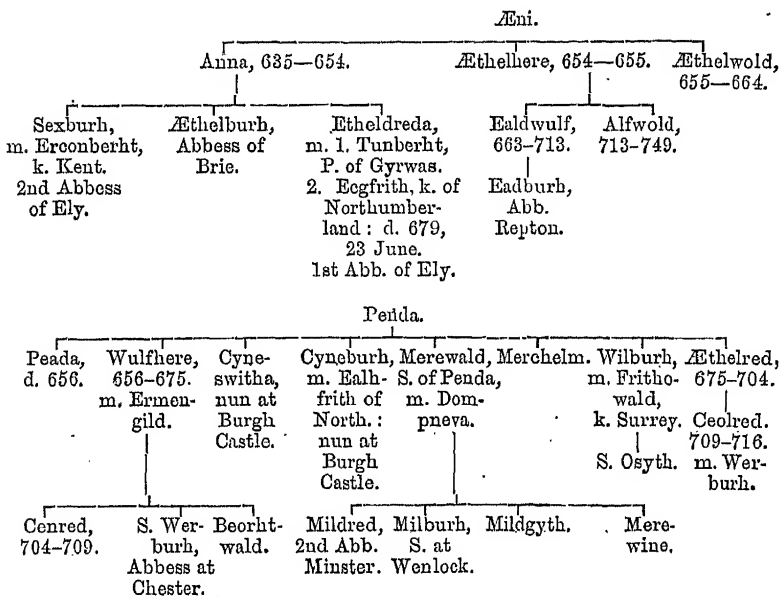
<sup>2</sup> Felix. V. S. Guthlac. p. 260.

<sup>3</sup> Bede IV. 19.

<sup>4</sup> Gale 748.

<sup>5</sup> Bede IV. 19.

<sup>6</sup> This may be seen in the following descent of the kingdom of East Anglia and of that of Mercia:—



late formation of the Mercian kingdom. We can indeed only guess at this from the little we know of their history, but the guess gains some probability from a glance at their early ecclesiastical organisation. Botolph, the founder of Boston, is spoken of in close connection with Anna, king of the East Angles.<sup>1</sup> S. Etheldreda was a daughter of Anna: Ely, as we have just seen, is placed by Bede in East Anglia. Felix dedicates his life of S. Guthlac to Ethelwald, or Elfwald, king of East Anglia;<sup>2</sup> and Ethelbald, the royal exile of Mercia, takes refuge in the marshes of Croyland from the pursuit of Cenred and Ceolred, choosing this retreat, not only as inaccessible, but because it was outside of the immediate jurisdiction of Mercia. Florence of Worcester says that Cambridgeshire was a part of the East Anglian kingdom<sup>3</sup>—a statement which is copied by William of Malmesbury,<sup>4</sup> and may very probably have been copied by Florence from an earlier record.

To the fact that the Gyrvi were so far East Anglian we may attribute their being Christianised much earlier than their Mercian neighbours: for Thomas, the second native Englishman who was consecrated a bishop, was a native of this province.<sup>5</sup> He was appointed to succeed S. Felix of Dunwich, in 647, five or six years before the conversion of the Middle Angles began under Peada.

Mercia, late in its formation as a kingdom, sprang at once into a great state under Penda: late in its adoption of Christianity, it seems from the period of its conversion to have taken a prominent place at once among the Christian powers. The Chronicle places the conversion in 655, and a very few years saw it the best governed and best organised province of the Church. In less than thirty years it was divided into five dioceses, amongst which the place of the Fen country is more clearly definable. The bishopric of Lindsey occupied the north of Lincolnshire, reaching to the Witham: a line drawn from the south point of Nottinghamshire to the Cam would probably represent the western border of the Gyrvi: the border of Cambridgeshire was

<sup>1</sup> Chr. Sax. 654.

<sup>2</sup> Vita S. Guthlac, MS. Cotton. Nero. E. I. Mab. Acta. SS. Ord. Bened. III. 256.

<sup>3</sup> Reges Orientalium Anglorum dominabantur in pago Grantebrigensi; et est

ibi episcopus cujus sedes est apud Hely. F. W. I. 278. Mark the bearing of this on the antiquity of Cambridge. Cf. Sigebert's Schools, Bede III. 19.

<sup>4</sup> Mals. G. R. I. 105.

<sup>5</sup> Bede III. 20.

the boundary of the dioceses of Elmham and Dunwich. The Fen country thus falls into the eastern portion of the great Lichfield diocese, which for a few years after 680 had its own bishop at Leicester, but was not finally separated from the mother see until 737. From the time of the conversion of Mercia the northern fens were certainly Mercian: Bede's placing Ely in East Anglia is conclusive for that portion.<sup>1</sup> It is Bishop Hedda of Lichfield who ordains S. Guthlac at Croyland.<sup>2</sup> The connection between Ely and East Anglia lasted long.<sup>3</sup> The abbots before the Conquest were blessed by the bishops of Elmham, although the isle and the county of Cambridge were both in the limits of the diocese of Dorchester and Lincoln. This is to be ascribed to the claims of exemption made by the monastery from episcopal jurisdiction: they would not receive benediction from Dorchester—they must have it, and sought it, from the nearest bishop, who could not turn it into a right of jurisdiction.<sup>4</sup>

That the Fen country presented charms enough to the monastic minds of later ages is plain, from the praises lavished upon it by the writers of the time of the Conquest.<sup>5</sup>

<sup>1</sup> Bede IV. 19.

<sup>2</sup> Mabillon supposes this to be the West Saxon Bp. Hedda of Dorchester, 676—705, but this is almost impossible. Vita S. Guth. p. 270.

<sup>3</sup> Lib. Eliens. : Ang. S. I. 608.

<sup>4</sup> When the diocese of Ely was created, the Bishop of Lincoln received the town of Spaldwick, or Spalding, as compensation for his rights over the isle and county of Cambridge. Ang. Sac. I. 616; Malmsh. G. P. Lib. IV. p. 1612.

<sup>5</sup> Est autem palus illa de qua loquimur latissima, et visu decora, multis fluviis decurrentibus irrigata, multis lacubus magnis et parvis depicta, multis etiam silvis et insulis florida; intra quam sunt ecclesia Heliensis, abbatia Ramesiensis, abbatia Chateric, abbatia Thorneia, abbatia Crulande, sed juxta eam sunt abbatia Burgensis, Abbatia Spaldingie, ecclesia S. Ivonis super Usam fluvium Huntendonie, ecclesia S. Egidii super Grentam fluvium Cantabrigie, ecclesia S. Trinitatis in Tedfordia. H. Hunt. p. 747.

Heli stagnantium insularum maxima ab anguillarum copia ita dicta;—denique illorum et omnes penè annicorum piscium generis tanta est copia, ut sit advenis miraculo, indigenis pro illorum admiratione ludibrio. Nec minor aquaticarum

volucrum vilitas, ut pro uno asse de utroque cibo quinque homines et eo amplius non solum famem pellant sed et satietatem expleant. Malmsh. G. P. IV. p. 1611.

Burch vero in regione Gyrviourum est fundatus, quia ibi incipit eadem palus in orientali parte quæ per milliaria sexaginta vel amplius durat. Est autem eadem palus hominibus permaxime necessaria, quia ibi accipiuntur ligna et stipula ad ignem et fœnum ad pabula jumentorum et coopertorium ad domos cooperiendas, etc. etc., estque ex omni parte formosus, etc. H. Cand. p. 2.

Thorneia—Paradisus simulacrum quod amœnitatem jam celos ipsos imaginetur, in ipsis paludibus arborum ferax quæ enodi proceritate luctantur ad sidera, æquorea planities herbarum viridantibus comis oculos advocat; currentibus per campum nullus offensioni datur locus. Nulla ibi vel exigua terræ portio vacat; hic in pomiferas arbores terra se subigit; hic prætexitur ager vineis quæ vel per terram repunt vel per bajulos palos in celsum surgunt. Malmsh. G. P. IV. 1613.

Ex inundatione vel ex superfluitione annium stans aqua inæquali terra profundam paludem efficit, itaque inhabitabilem reddit præter quædam loca altiora

They laud it especially for its wide extent, beautiful prospects, streams and lakes, woods and islands: its abundant fisheries, plenty of wood, hay for cattle, straw for thatching, &c., the quantity of game and waterfowl; it is altogether beautiful, says Hugo Candidus. The eels are so plentiful in Ely, that the unrestrained astonishment of visitors provokes the phlegmatic natives to laughter. Waterfowl are so cheap that five men may dine luxuriously for a penny. Thorney is a reduced copy of paradise; its straight, smooth, knotless trees reach the stars; its level plains are like the sea in extent and verdure. All the land is covered with cultivation; here are apple-trees, there vineyards, managed (the historian carefully tells us) in both methods of vine culture, both on the ground and on trellised poles. Ramsey also is praised in hardly less enthusiastic language.<sup>1</sup>

But it was not with a view to such advantages as these that this district was originally chosen as the garden of English monasticism; rather these very beauties were to be ascribed in some measure to the effects of monastic occupancy. The earlier writers describe things much less pleasantly. Croyland was a place full of horrors—a cloudy, remote, and desolate wilderness; desolate with unknown monsters and diverse shapes of terrors—devils in the forms of wild beasts, boars, wolves, horses, cows, crows, and Britons.<sup>2</sup> Bede had nothing better to say of Ely than that it abounded in eels.<sup>3</sup> But in truth the country was well suited to the then stage of English monastic life. It was convenient both for the missionary and for the anachoretic life. It was secluded, and yet near to the centres of population: it was politically possessed of a sort of quasi independence that afforded security to the missionaries sent from Christian Gyrvia into half-converted Mercia. A very slight acquaintance with English church history shows us that these were great points. Medeshamstede might be to the Middle Angles what Glastonbury was to Wessex and

quæ credo quod ad hoc Dominus illa extulit, ut habitacula fierent servorum. Dei, quibus habitare elegissent. H. Cand. p. 2.

Ramsey—Est autem locus diverso arborum genere saltuosus, in quodam sinu suo detondendo vesitum, &c. Hist. Rams.

Gale. p. 397.

For the other side of the picture, v. Felix. Vita S. Guthlac, p. 260, and passim.

<sup>1</sup> Abbatiam Ramsel in insula pulcherrima intra easdem paludes. H. Hunt. p. 747.

<sup>2</sup> Vita S. Guth. p. 263.

<sup>3</sup> Bede IV. 19.

the British country, and here a Mercian Cuthbert might find his Farne and Lindisfarne close together.

Medeshamstede, founded on the edge of the Marsh, was then principally a missionary station, though with great facilities for retreat. Croyland, founded nearly a century later, was a purely anachoretic one. The two lives were indeed the complements of one another :<sup>1</sup> the divorce between the two, in the case of Croyland, marks a period of change consequent on the completion of the conversion of the country. Thinking of the earlier anchorites, we might for a moment look on the change with allowance and sympathy : knowing, as we do, from S. Boniface and Bede, the real history of the monasteries of the age, we view it only as a sign of declension—decline into a condition in which hospitality and manual industry seem to have been the only redeeming virtues of an epoch of worldliness and self-indulgence.

Both the anachoretic and the missionary spirit were strong in the family of Penda ; the former chiefly among the women, the latter among the men of the house : nearly all his children and grandchildren died in the odour of sanctity ; not a few among them were canonised by the gratitude of the people they blessed. The Peterborough historians ascribe the foundation of Medeshamstede to the true missionary Peada ; and its increase and enrichment to Wulfhere and Æthelred, prompted by their sisters Cynewitha and Cyneburga, abbess of Burgh Castle. The account given in the Peterborough copy of the Saxon Chronicle is unfortunately so irreconcilable with historical dates as to be quite devoid of authority. Bede, omitting all mention of the royal family, ascribes the foundation to Saxulf, the first abbot :<sup>2</sup> still I think we must not begrudge the princes their share in the act, though we may not believe the circumstantial account given by the chronicler of the ceremony of consecration, or the speeches made on the occasion ; and though we may incline to the belief that the boundaries of the endowment lands belong rather to the age of Edgar than that of Wulfhere,—still, knowing the character of the Mercian princes and the uniformity of the tradition, we may conclude that Saxulf was not without their aid in his good

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<sup>1</sup> Cf: Portroyal. For Croyland recluses, V. Bromton, 752.

<sup>2</sup> Bede IV. 6.



work. The portion of the Chronicle which professes to give the history of this event is of as late date as 1122 ; we have an earlier account, certainly not later than the age of Ethelwold (963), but which professes to be the relation of Hedda, the last abbot before the destruction by the Danes in 870, and which we may suppose was preserved as one of the documents concealed in the wall by him before the sacking, and discovered on the restoration under Edgar. This is set down by Sparke as a forgery ; but, forgery or not, it is an earlier history of the traditional foundation than is elsewhere extant. It is found in the MS. Soc. Antiq. LX., in Hugo Candidus, and elsewhere.<sup>1</sup> If it is a forgery it is one of the age of Edgar. According to this, Peada, having been baptized by Finan, under the persuasion of his brother-in-law, Ealhfrid, began the evangelizing of Middle Anglia, with the aid of the four missionaries and of Saxulf, a thane of great riches and reputation, who founded Medeshamstede, and dedicated it to S. Peter as the firstfruits of the Mercian church. The foundation was favoured by Oswy, Wulfhere, and Æthelred : daughter monasteries sprang up around it ; Saxulf, like the wise Simon the Maccabee, strengthened his stakes and lengthened his cords. In this account, as in Bede, Saxulf is the principal figure : according to this relation the date of foundation falls in the pontificate of Deusdedit, 655—664.

We may then accept the date of the Chronicle, 655. In 657 Peada died, and, after a short occupation by Oswy, Wulfhere succeeded : to him the endowment of the abbey by charter is attributed. *A priori*, we feel inclined to reject charters of foundation : this charter of Wulfhere we have no hesitation in calling a forgery. There are two editions of it, besides the abstract given in the Chronicle. The more ancient of these, which agrees in most points with the abstract, is found in the Chartulary MS. Soc. Ant. LX. The later edition is printed by Kemble from several MSS.<sup>2</sup> Both are spurious : the more modern fabrication is of later date than the Conquest, probably later than 1122 : it contains a grant,—I., of lands about Peterborough ; II., of divers lands in other counties. Of this second class of

<sup>1</sup> H. Candidus, p. 23. Mon. Angl. I. 375. MS. Soc. Ant. LX. f. 53, b.

<sup>2</sup> Kemble, Cod. Dipl. 984. Mon. Angl. I., 377.

possessions the genuine original grants have come down to us: they are all later than Wulfhere's time, and some of them as late as the reign of Edward the Confessor. As to the first class, the boundaries of the Peterborough lands are the same in the three authorities, but they are apparently taken from the charter of restoration by Edgar,<sup>1</sup> which charter, though marked spurious by Kemble, does not bear any decisive marks of forgery. It is not improbable that the original forgery of Wulfhere's charter was of the same date. Appended to this last is a confirmation by Pope Vitalian, which has no pretension to genuineness. The record of the dedication must also be rejected, as containing many improbabilities, and resting on no authority.

In 675, Saxulf was made bishop of Lichfield,<sup>2</sup> and the same year Wulfhere died, and Æthelred succeeded to the crown. The Anglo-Saxon Chronicle names Cuthbald as Saxulf's successor in the abbacy,<sup>3</sup> whether rightly or not admits of question. Certainly one Cuthbald governed the monastery at Oundle, when Wilfrid died there in 709,<sup>4</sup> and the connection of Oundle with Medeshamstede is rendered the more probable by the near neighbourhood of the two places, and by the fact that in later times we find Oundle dependent on Peterborough. Of the acts of Cuthbald we have no record; of those of Æthelred and Saxulf during his supposed pontificate we have a good deal. It seems not improbable, considering the active part that Saxulf took in the management of the abbey, after he was made bishop, and even during the short period in which it was cut off from his ordinary jurisdiction by the episcopate of Cuthwin at Leicester, that he may have retained the abbacy in his own hands, as Wilfrid tried to do at Hexham and Ripon, Aldhelm at Malmesbury, and S. Ecgwin at Evesham. Very possibly the name of Cuthbald is a hap-hazard introduction into the list, founded on Bede's mention of him.

<sup>1</sup> For example, Fiscerton (temp. R. Edw. Conf. C.D. 808). Ketering (T. Eadwi, C.D. 443).

Bredun, Hrepingas, Cedenac (temp. Ethelredi Merc.).

Peykirk: temp. Edmund Atheling (C.D. 726), &c.

The grant is indeed so drawn up as to include all benefactions real and supposed,

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ever made or supposed (from misused charters) to have been made to Peterborough down to a late epoch.

<sup>2</sup> Saxulf's foundation of Thorney, Ancarig, extremely dubious. H. Candius, p. 6, &c.

<sup>3</sup> Chr. S. 657.

<sup>4</sup> Bede, V. 19.

In the first place we have a charter,<sup>1</sup> the genuineness of which I see no reason to doubt, although Kemble has not printed it in the *Codex Diplomaticus*, being stated in the form of record, not of a direct donation. In this (*Monasticon* I. 345) Æthelred, the glorious King of Mercia, on the occasion of a visit to Medeshamstede, gave to the brethren he found there thirty manentes at Leugtricdun, and confirmed the gift by placing on the Gospels' Book a sod taken from the place. The act was witnessed by Bishop Saxulf; Berhthun and Wecca, monks; Osthrytha, the queen; Herefrith and Eadferth, ealdormen. This is from the MS. LX. Soc. Ant. From the same source we have the following curious account of the affiliation of a monastery at Bredun.<sup>2</sup> Friduric, the ealdorman, was the most religious of all the princes of Æthelred. The name is strange to us, save from this place; but one Friodored was an ealdorman of Mercia in 704, and is, probably, the person meant.<sup>3</sup> He was a man full of the missionary spirit, and, desiring to spread the knowledge of the faith and the gifts of the sacraments, founded a church at Bredon, for which he desired the monks of Medeshamstede to find an abbot. They appointed Hedda, who was, however, directed to consider himself still a monk of Medeshamstede. He did his work so well that Friduric afterwards gave him, in addition to Bredon, twenty-six manentes in Hrepinges, and, riches increasing, enabled him to buy of King Æthelred fifteen manentes at Cedenanác, for a variety of presents to the value of 500 shillings; they are thus enumerated: the furniture of twelve beds, pillows of feathers adorned with embroidery, linen sheets and British coverlets, a man-servant and maid, a golden fibula with four golden bosses (*massiunculæ*) of fine work, and two horses, with two "*cannis*," whatever they were. The bargain was ratified at Tonitun,<sup>4</sup> in the king's chamber, by joining of hands, and by placing a sod from Cedenanác on the Gospels' Book, in the presence of Bishop Saxulf.

The question naturally arises, What Bredon is this? The best known place of the name is Breodun, or Briudun, in

<sup>1</sup> MS. Soc. Ant. LX. f. 36. Mon. Ang. I. 345.

<sup>2</sup> MS. Soc. Ant. LX., f. 39 b., 40. This document will be found appended to this memoir.

<sup>3</sup> Friodored, Kemble, C.D. Ch. 52.

Ao. 704.—Frithuric, *ibid*, ch. 99 and 98, Ao. 749. His relics are at Bredon. Hugh Cand. p. 3.

<sup>4</sup> Possibly Tomtun, the capital of the Tonseti, or Homtun, *i. e.*, Northampton.

the Hwiccas, from which Archbishop Tatwin came,<sup>1</sup> and which was subsequently absorbed into the cathedral monastery of Worcester ; but this seems too remote to be a colony from Medeshamstede,—nor is our Bredon, so far as I am aware, ever spelled Breodun or Briudun. Tanner supposes it to be Bradden, in Northamptonshire, and Kemble, in his Index, favours the guess. I am inclined rather to Bredon, in Leicestershire, by the occurrence of Hrepinges as a neighbouring estate, probably in the Hundred of Repington. Cedenanác may be found possibly in Charnwood Forest ; certainly it cannot be Cadney, in Lincolnshire, as supposed by the translators of the Chronicle.

I may mention, *apropos* of Bredon, that there are two charters—or, rather, two forms of the same charter,—executed by Berhtulf, King of Mercia, in 848, granting certain immunities to the House and to Eanmund the Abbot.<sup>2</sup> One of these, the spurious form, occurs in the Worcester Chartularies, the authentic one in the Peterborough Chartulary ; the same question arises about both. The probability is that it properly belongs to the Worcestershire Bredon, and fell into the hands of the Peterborough collectors at the restoration, the spurious charter being fabricated to supply its place. But I cannot speak with any confidence on the question.

The Peterborough chroniclers, feeling, perhaps, the weakness of the fabrication of Vitalian's privilege, attempted their highest flight in forgery in the pretended bull of Pope Agatho.<sup>3</sup> This exists in two forms : a mild abstract in the Chronicle, a lengthy Latin effusion in the Chartularies. By it the Abbot of Medeshamstede is constituted legate of Rome all over England, the monastery is exempted from all taxes, it is made as a place of pilgrimage equal in pardons, &c., to Rome herself. On the reception of it the king is represented as ordering it to be read at the synod of Heathfield, and taking the opportunity to confirm the grants of Wulfhere. It is a most shameless forgery.

I have said that it is doubtful whether Cuthbald was the successor of Saxulf ; if he was, he probably was identical with Wilfrid's friend. No more is known of him. His

<sup>1</sup> Tatwin was a Gyrvian name.

<sup>2</sup> Kemble, C.D. 248 and 261.

<sup>3</sup> Kemble, C.D. 990. Mon. Angl. I. 378. Chron. S. 675.

successor is stated to have been Egbald. He is involved in thicker darkness than Cuthbald, for his name only occurs in a grant by Ceadwala, confirmed by the kings of Kent, and by Æthelred and Saxulf, of land at Hogh, in Heburheage in Kent, made to Abbot Egbald, and confirmed at Medeshamstede.<sup>1</sup> This grant (which contains an anachronism sufficient to invalidate it, were it not that it has certainly suffered in transcription, and is not now in its original form, viz., making Saxulf, who died in 691, contemporary with Wihtred, who began to reign in 694) is of course no proof that either Egbald or Hogh ever belonged to Medeshamstede.

Saxulf died in 691 or 692, in possession of both the sees, Lichfield and Leicester;<sup>2</sup> at Lichfield he was succeeded by Hedda, probably the same as the Abbot of Bredon; at Leicester by S. Wilfred, the exiled Bishop of Northumbria, who found a wise friend and supporter in Æthelred. He was not without other friends in Mercia: S. Etheldreda had been his favourite pupil;<sup>3</sup> Beorhtwald, the son of Wulfhere, had been his benefactor in the utmost need.<sup>4</sup> The few years he spent at Leicester were probably the most quiet of his life. To this period we may safely ascribe the foundation of the monastery at Oundle, where he died. He was restored to his beloved Hexham in 705, after several years' litigation, and Medeshamstede, with the rest of the diocese of Leicester, was restored to Lichfield until 737.

From this point the fasti of Medeshamstede are blank for many years. The Chartulary tries to fill up the space with a privilege of Pope Constantine granted to two monasteries dedicated to S. Peter, at Bermondsey and Woking in Surrey, under the government of an Abbot Hedda.<sup>5</sup> Hugo Candidus was acquainted with this document, as with the whole contents of this part of the Chartulary,<sup>6</sup> and tries to account for the connexion by supposing that cells, or affiliated abbeys to Medeshamstede, had been founded at Thorney, Bricklesworth, Bermondsey, Woking, and Hreping, as well as at Bredon. Later antiquaries have endeavoured to identify Bermondsey with Wermington, and Woking with Wicken;<sup>7</sup> but the privilege of Constantine places both in Wessex; of their identity

<sup>1</sup> Kemble, C.D. 40. MS. Soc. Ant. LX. f. 31. Mon. Angl. I. 384. Chron. Sax. 686.

<sup>2</sup> Eddius, Vita Wilfridi, p. 75.

<sup>3</sup> Bede, IV. 19.

<sup>4</sup> Edd. p. 71.

<sup>5</sup> MS. Soc. Ant. LX. fo. 50, b. Printed at the close of this memoir.

<sup>6</sup> Hugh C. p. 9.

<sup>7</sup> Mon. Angl. I. 345.

there is no doubt. This document, whether genuine or not, is very curious ; and I am not inclined to doubt its authenticity, as we have so few monuments of the same age to compare it with,<sup>1</sup> and it is impossible to guess what could be the object of such a forgery. No monastery is from other sources known to have existed at Bermondsey before the conquest, and the existence of one at Woking is only proved by another document in the same collection.<sup>2</sup>

The privilege is to the following effect. Constantine, after saluting Abbat Hedda, and stating the duty of encouraging the persevering profession of monachism by immunities, grants to these two houses exemption from episcopal jurisdiction in temporals. They are to elect their own clergy and their own abbots, who are to be ordained and blessed by the bishop of the diocese, after careful examination ; he is, also, to have a right of examining into moral abuses, but the administration of the property of the monasteries is to be managed without any interference from any one. In a word, the bishop is to have the right of inquiring into matters canonical, the abbot is not to be interfered with in the management of the property. It is difficult to see how this and the companion charter ever got to Medeshamstede. Perhaps the common dedication to S. Peter was the link of connexion ; possibly Bermondsey was a colony of Medeshamstede ; possibly the occurrence of the name of Hedda, so prominent in all these documents, may have caused it to be brought to Medeshamstede, when the name of S. Peter at Bermondsey was forgotten, and the burgh of S. Peter was residuary legatee to all the effects of defunct houses of that dedication. The other grant I refer to is printed by Kemble, C. D. 168 ; it is a grant of immunity by Offa to Pusa, abbot of Woking ; its date is between 786 and 796. It contains no reference to Medeshamstede. It is, therefore, a mere invention of the chroniclers to make Pusa the fourth abbot here ;<sup>3</sup> we shall see that at this time the seat was otherwise filled.

Bothwin appears to have been abbot from 758 to 789. He is not mentioned by any of the local historians, but his

<sup>1</sup> Cf. Bulls of Constantine to Evesham, Wilkins, Conc. I. 74, and Mon. Angl. II. 14. Spelman I. 212.

<sup>2</sup> Mon. Angl. I. 380. Kemble, C.D. 168.

<sup>3</sup> Chron. S. 777. H. Candidus, p. 13.

character and place are clearly marked by a charter in the *Textus Roffensis*—Kemble, C.D. 113. In it Offa confirms a grant made to Eardulf, Bishop of Rochester, in the monastery of Medyschaemstede, under the presidency of Abbot Bothwin; Bothwin himself subscribes as witness to this and very many charters of Offa. We lose sight of him at the synod of Cealchythe, in 789. He was a correspondent of Lullus, Archbishop of Mentz, and wrote the 82nd Epistle among those of Boniface.<sup>1</sup> He must not, I think, be confounded with Bothwin, Abbot of Ripon, who died in 786;<sup>2</sup> for although it is possible that there was a close connexion between the two abbeys of S. Peter, it is hardly likely that they were under the same abbot. Mabillon does indeed make Cuthbald Abbot of Ripon, but wrongly,<sup>3</sup> for Tatberht succeeded Wilfred there.<sup>4</sup> The only fact that seems to favour the notion is that Hugo Candidus, in his list of relics, enumerates among those of Peterborough the remains of Wilfrid, Botwin, Sigfrid, and Tadberht, all abbots of Ripon.

If Botwin died or resigned in the synod of Cealchythe in 789, his successor was immediately appointed. This was Beonna, who signs Mercian charters down to 805. One act of his abbacy survives. He granted to Cuthbert, the ealdorman, ten manentes at Swineshead for 1000 shillings and one night's feorm fultum every year for two generations.<sup>5</sup> This is between 789 and 796.

In 803 Abbot Beonna attended the great council of Clofesho, with the other abbots of the diocese, under Werenberht, Bishop of Leicester.<sup>6</sup> He signs the act passed against secular interference with monasteries, second among the abbots of Werenberht. Soon after this his name disappears from the charters, nor do we find a successor for some years. Possibly this Beonna is the same who was made Bishop of Hereford in 823, and died in 830. The relics of Abbot Beonna, according to Hugo Candidus, lie at Bredon.<sup>7</sup>

Abbot Ceolred is also an historical person; he executed a

<sup>1</sup> Epp. Bonif. Ed. Serar, p. 116.

<sup>2</sup> Chron. S. 785.

<sup>3</sup> Mabillon, Acta SS. Bened. III. p. 687.

<sup>4</sup> H. Cand. p. 36. Mon. Angl. II. 131.

<sup>5</sup> Chron. S. 777. MS. Soc. Ant. LX. fo. 36. Kemble, C.D. 165.

<sup>6</sup> Kemble, C.D. 1024.

<sup>7</sup> H. Cand. p. 39.

grant of land at Sempingham in 852 to Wulfred.<sup>1</sup> This is extant in Anglo-Saxon, and is signed by Ceolred abbad, Aldberht præpositus (or prior), Alcheard, Eanred, Wilheard, Cenferth, Cyneweald, Eadwald, priests; Humberht and Egeberht, deacons; and two others, who may have been simple monks.

The last name on our list is that of Abbot Hedda. We must not suppose that, because he is mentioned by Ingulf, he is necessarily a myth; we may conclude from the mention of him in the Chronicle at 963, that he was, traditionally, the last Abbot of Medeshamstede. In his name is drawn up the relation of the founding of the abbey to which I have referred; and he hid in the walls the title-deeds of Medeshamstede, which were said to be discovered in 963, but many of which were fabricated after the restoration.

I have reviewed most of these supposed recovered deeds; some of them, as the Swineshead and Sempingham charters, are real Medeshamstede relics; others, like the Woking and Bredon charters, are genuine documents, but with only a conjectural connexion with this house, and may have been picked up by some ignorant or designing collector anxious for the glory of Peterborough.

I do not wish, however, to make any sweeping assertion about these last; we know that the title to an estate of *bócland* was sometimes conveyed by the transfer of the deeds (*libri*, or *libelli*) without a formal record of the transfer. Bermondsey and Woking may, at some unknown point of time, have belonged to Medeshamstede, but there is no evidence about it; and a mere presumption on such grounds, such as that of making Pusa Abbot of Medeshamstede, is quite inadmissible.

Before we go on to the destruction of the Fen monasteries by the Danes, I will say a few words on the fasti of Croyland.

Guthlac, an Iceling, of the royal house of Mercia, retired to the marshes of Croyland about 700, and lived there as a hermit until 716.<sup>2</sup> He had been a pupil of Abbess Elfthrytha, at Repandune, and was a friend of Ethelbald, King of

<sup>1</sup> Chron. S. 852. Kemble, C.D. 267.

<sup>2</sup> Vita S. Guthlac, Mab. Acta SS. Ord. Bened. III., and MS. Cotton. Nero E. 5,

which does not contain the final paragraph on the foundation of Croyland Abbey.



Mercia, when in exile. He was ordained by Hedda of Lichfield, between 705 and 716, in which year he died. His sister, Pega, lived at Peykirk. Ecgburga, an abbess, daughter of Aldwulf, of East Anglia, sent him his coffin. So much we know from his biographer Felix. From Ordericus we know that Ethelbald gratefully founded an abbey on the site of Guthlac's hermitage, and made Kenulf, a monk of Evesham, the first abbot.<sup>1</sup> To him, according to the pseudo-Ingulf, an abbot named Patrick succeeded.<sup>2</sup> Singularly enough, there is a document extant in which an Abbot Patrick occurs: it is printed in Wilkins' *Concilia*;<sup>3</sup> it is a letter from Pope Paul to Egberht, Archbishop of York, remonstrating with him for having taken away three monasteries, Donamuth,<sup>4</sup> Coxwold, and Stanengrave, from Abbot Forthred, and giving them to his brother, Patrick Moll. Forthred was a Mercian abbot, and a friend of Alcuin;<sup>5</sup> he signs the acts of Clofesho next after Beonna: possibly Croyland may have been his abbey, and Patrick (if, indeed, the name is not merely the Latin for ealdorman) may have been an interloper. Of Siward, his successor, and Theodore, the last abbot, we know nothing, except from Ingulf. The names may be traditional—they look like fabrications. The whole history is, in fact, so much adulterated<sup>6</sup> that, if it were not for the direct testimony of Ordericus and W. Malmesbury, we should doubt the existence of an abbey at Croyland altogether. Alfrida, the betrothed of Ethelberht and daughter of Offa, found a hermitage there, and so, according to Malmesbury, did S. Neot.

In 870 the Danes, under Ingwar and Hubba, devastated East Anglia and Mercia; then fell Ely, Medeshamstede, and Croyland. I should gladly believe the interesting account given in Ingulf to be more than a romance;<sup>7</sup> the fact, however, that no mention is made of the circumstances so

<sup>1</sup> Orderic. Vit. IV. 17.

<sup>2</sup> In the MS. Vesp. B. XI., which contains the lives of the Abbots of Croyland down to 1427, there is no name between Kenulf and Thurkytel, no destruction by the Danes, and no chancellorship.

<sup>3</sup> Wilk. Conc. I. 144.

<sup>4</sup> Donamuth: v. Sim. Dun: H. Hunt. and Chr. S. at 724, where Donemuth is said to be a mistake for Thone muth—

Weremouth. This record shows that there was a house of this name.

<sup>5</sup> Alcuin. Ep. 160. Ed. Froben.

<sup>6</sup> Cf. Croulan, founded by S. David. Gir. Cambr. Ang. S. II. 632.

<sup>7</sup> According to Ingulf, the desolation of the monasteries was completed by Beorred, king of Mercia, who confiscated all the monastic lands in his dominions belonging to Medeshamstede, Peykirk, Croyland, and Bardney.

detailed, either by Orderic or Malmesbury, or by the industrious later compilers, is, in my opinion, fatal. Malmesbury even goes so far as to say that, by the intercession of S. Guthlac and S. Neot, Croyland had never suffered grief or loss.

The companion houses lay desolate, according to the historians, for 100 years, at the termination of which time Croyland was restored by Thurkytel. This man, whom Ingulf has exalted into a saint and statesman of the first rank, is known only to historical students as a turbulent priest, a kinsman of the Archbishop Oskytel, of York, and of the Danish royal family of East Anglia (for it is obvious that his connexion with the house of Cerdic is a fable). At one time he was Abbot of Bedford, then turned out of Bedford, and buying a canonry at S. Paul's. In another chronicle he appears as Abbot of Ramsey, but this is possibly a mistake for Croyland, of which he was undoubtedly proprietor and benefactor.

Perhaps owing to his example S. Ethelwold restored Ely, Thorney, and Medeshamstede, and Archbishop Oswald founded Ramsey.

I have now brought the subject and period I have undertaken to a close. The details are meagre—very little, I fear, in exchange for the abundant information which we are forced to decline from the pseudo-Ingulf and his copyist; but much more satisfactory, as I believe every step to be carefully tested, and nothing admitted that is not witnessed to by most probable evidence. If we have built up but little, we may console ourselves with having cleared the ground of much very bad building material.

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#### EXTRACTS FROM THE BLACK BOOK OF PETERBOROUGH.

THE following documents are taken from the Register in the Library of the Society of Antiquaries of London (MSS. No. 60), entitled—"Iste Liber vocatur Niger Liber, *Anglice*, the Blak Bowke." It is the more ancient of two Peterborough Registers presented to the Society by the Earl of Exeter in 1778, and of which full Indexes have been published in the new edition of Dugdale's *Monasticon*, vol. i. pp. 372—375. It has appeared desirable to print the documents here given, to which reference has been made in the foregoing Memoir, being the only portions of the contents of the older part of the Black Book which have not already been printed, either in the *Monasticon*, in Kemble's *Codex Diplomaticus*, or in the Appendix to the *Chronicon Petroburgense*, edited by the late Mr.

Stapleton for the Camden Society. The first portion of the *Niger Liber* (fo. 1—20 b) will be found in that volume, commencing at p. 157.

*Carta Ædilredi Regis Mercie de Bredun, Niger Liber, fo. 39 b.*

In nomine Domini Jesu Christi nostri salvatoris; Friduricus religiosissimus principum Ædilredi Regis Mercie gentis, crescente ac multiplicante per spatia insulæ Britannicæ numero Christianorum, familiæ S. Petri principis Apostolorum Christi in monasterio Medeshamstede commoranti terram cui vocabulum est Bredun xx. manientium (*sic*) cum omnibus ad eam pertinentibus juris,<sup>1</sup> præsentibus atque consentientibus venerando Saxulfo ejusdem gentis episcopo et præfato Rege<sup>2</sup> Ædilredo, perpetuali largitate pro remedio animæ suæ fidelissima devotione dedit, quatinus monasterium et Deo deservientium monachorum oratorium in eadem præfata terra fundare deberent, necnon etiam et propter reddenda baptismatis gratia et ratione evangelicæ doctrinæ populo sibi credito, aliquem probabilis vitæ et boni testimonii presbyterum constituerent: eumque de hoc aliquamdiu inter fratres prænominati monasterii quæstio haberi visa est, videntes se nequaquam posse declinare petitionem Christiani principis, unum ex semetipsis nomine Hedda, presbyterum mirabili sapientia in omni virtutum genere præditum, summa libramine elegerunt, eumque in loco præfato Abbatem constituerunt, ea tamen condicione interposita ut se unum de eorum fraternitatis membris esse noverit. Hanc quoque præsentem cartulam propriis descriptam manibus atque subscriptionibus roboratam firmatamque coram multis testibus, quorum infra nomina inserta repperiuntur, ob testimonium et confirmationem hujus donationis, dederunt.<sup>3</sup>

Item quoque isdem religiosus princeps Friduricus, cum cognovisset venerabilem Abbatem Heddam in omnibus populo sibi commissio pabulum divinæ prædicationis summa diligentia distribuentem, in tantum gratus existere dignatus est, ut bonum factum bene faciendo in melius augere conaretur, ita ut eidem abbati prædicto Hedda xxxi. manientium terram quæ vulgo vocitatur Hrepingas pro amore vitæ æternæ perpetualiter dare dignatus est. Cujus etiam donationis ita testimonium firmavit, ut regem Mercie gentis Ædilredum una cum Saxulfo episcopo<sup>4</sup> ejusdem gentis invitaverat, ut suas manibus illius jungentes cespitiunculamque communiter prædictæ terræ sacrosancto evangeliorum codice simul omnes coram multitudine populi imposuerunt, propriis quoque suis manibus hanc testimonii sceculam subscribendo firmaverunt. Hi sunt testes hujus donationis.

Post hæc vero honorabilis Abbas Hedda, atque pater monasterii Bredun, aliam xv. manientes habentem terram cui nomen est Cedenan ac hujusmodi ratione optinuit a rege Ædilredo, ut ei quingentos solidos, id est, xii. lectorum stramenta, utpote culcita plumacia, ornata capitalia, simul cum sindonibus et lenis, quemadmodum in Britannia habere mos est, necnon servum cum ancilla, fibulam auream cum iii. ex auro massiunculis arte aurificis compositis, et duos caballos cum cannis duabus, pro præfata terra pretium dedit. His ita peractis Rex ipse Ædilredus in cubiculo proprii vici qui nominatur Tomtun<sup>5</sup> suis manibus præfata terræ acceptam

<sup>1</sup> Written *iuris*, possibly for *juribus*; the word might, however, be read *viris*, but this appears inconsistent with the context, since *manentes*, in these documents invariably written *manientes*, signify inhabitants, *coloni*.

<sup>2</sup> Regi, MS.

<sup>3</sup> The names are not given in the MS.

<sup>4</sup> Episcopum, MS.

<sup>5</sup> This name may possibly be read Tomitum; the place has not been satisfactorily identified.

glebunculam, suæ simul reginæ necnon etiam et venerandi Saxulfi episcopi manibus conjunctis, propter roborandi confirmationem testimonii, coram multis testibus sancto volumine evangeliorum superimposuit, ut nullus in perpetuo huic donationi contra ire ausu temerario præsumeret, qui sibi donum divinæ retributionis ad futurum optaret.

Bulla Constantini Papæ [A. D. 708—715], Ibid. fo. 50 b.

Constantinus episcopus, servus servorum Dei, Hedda religioso Abbati et presbytero monasteriorum duorum in nomine Beati Petri Apostoli fundatorum, utrorum positorum in provincia West Saxonum in locis qui Vermundesei et Wocchingas vocantur,<sup>1</sup> ejusque congregationi. Sicut religiosæ vitæ professionem sumentes id quod Deo salubriter profitentur cupimus ut optime conversando perficiant, ita et pro immunitate eorum, ne a quoquam oppressi a divini ministerii avocentur studio, summa sedulitate procuramus cogitare. Et, quum suprascripta venerabilia monasteria quæ in nomine Beati Petri apostolorum principis fundata sunt in locis quæ Vermundesei vel Wocchingas vocantur, sub dicione hujus Apostolicæ Christi Ecclesiæ a nunc et in perpetuum esse atque persistere poposcisti, subque privilegio<sup>2</sup> Apostolicæ sedis præmuniri optasti, votis religionis tuæ faventes, ita pontificalis censuræ libramen adhibemus, ut et episcopus loci qui e propinquo eorum est, quæque sunt secundum sacros canones inquirenda non neglegat, et monachica modestia ac monasterialis census inconcussus atque indiminutus existat. Ideoque, auctoritate Beati Petri Apostolorum principis, cujus nos divina dignatio vice et ministerio fungi disposuit, statuimus atque decernimus, juxta vestræ religionis votum, sub privilegio hujus Apostolicæ Christi Ecclesiæ idem<sup>3</sup> venerabilia monasteria, donec Deo jubente persisteant, permanere. Locum vero episcopus qui e vicino monasteriis eisdem conjungitur, ordinandi presbyterum vel diaconem,<sup>4</sup> quem videlicet congregatio servorum Dei ibidem constituta delegerit atque poposcerit, facultatem tantummodo habeat; ut congregatio quidem eligat quem habitura est sacerdotem, Deo amabilis autem episcopus quæque sint Deo<sup>5</sup> canonicè perquirenda, tanquam Deo de hoc rationem redditurus, exquirat. Similiter, si Abbatem de hoc sæculo migrare contigerit, idem vicinus episcopus alium pro eo ordinet quem videlicet congregatio de corpore suo delegerint, et non extraneum eis nolentibus superinferre audeat: sed et si culpas, quod absit, quas sacri canones abdicant eos perpetrasse cognoverit, ut ecclesiasticus præsul commoneat et increpare non differat, ceterum in rebus vel dispensatione rerum monasterii, nulli episcoporum, presbyterorum, vel diaconorum, vel cujuslibet ecclesiasticæ ordinis licentiam damus inquirere vel cognoscere, vel pro hoc eis insolentias aliquas irrogare. Et, ut summam nostri decreti designetur intentio, quæ ad canonicam pertinent curam episcopus loci procuret inquirere, quæ ad rem et dispensationem monasterii pertinent, religiosus Abba<sup>6</sup> qui pro tempore fuerit cum præposito suo et prioribus congregationis, ut providerint, expedire disponatur, scientes quod si quisquam ausu temerario contra hujus nostri privilegialis decreti censuram, quod cum auctoritate Beati Petri Apostolorum principis promulgavimus,<sup>6</sup> in toto vel in parte convellere temptaverit, canonicis animadversionibus subjacbit. Bene valeto.

<sup>1</sup> Vocatur, MS.

<sup>2</sup> Privilegii, MS.

<sup>3</sup> Sic, for eadem?

<sup>4</sup> Sic. This word is in precisely the same contracted form as found repeatedly

in other parts of these documents, where *Deo* occurs. The sense, however, appears here to require *de eo*.

<sup>5</sup> Sic.

<sup>6</sup> Sic.

ARCHAEOLOGICAL NOTES MADE DURING A TOUR IN BELGIUM,  
WESTERN GERMANY, AND FRANCE.

By J. O. WESTWOOD, M.A., F.L.S., &c.

I BEG leave to offer to the members of the Archæological Institute the following memoranda, chiefly relative to pre-gothic art, made in the autumn of 1860, in Belgium, Western Germany, and the north-east of France. They may be considered as supplemental to my Archæological Notes made in Denmark, Prussia, and Holland, already published in the Journal of the Institute.<sup>1</sup>

In the first place it may be mentioned, as a circumstance proving the great degree of interest taken at the present day in archæological matters, that, in almost all the cities and towns visited in my journey, the cathedrals and principal churches, the museums and hôtels de ville, are at the present time undergoing, or have recently undergone, extensive renovations. The east end of the Cathedral of St. Gudule, the Hôtel de Ville and the Museum at Brussels, the Cathedral at Bruges, the Church of St. Jacques and the Bishop's Palace at Liége, the eastern part of the Cathedral at Aix-la-Chapelle, the western choir of the Cathedral at Mayence and the Museum at that city, the Cathedrals at Strasburg, Metz, and Treves, the Basilica at the latter city, the choir of the Cathedral of Nôtre Dame, and the nave of the Abbey Church of St. Germain des Prés, Paris, with numerous buildings of minor importance, may be mentioned as affording instances of this zeal for restoration. How far, however, much that has already been done, and is now in progress, is in the right direction, I will not attempt to determine.

The Library at Brussels did not prove so rich in early illuminated MSS. as I had hoped to have found it, from the great fame of the Burgundian library which it possesses. Fac-

<sup>1</sup> Archæol. Journ. vol. xvi. pp. 132, 236.

similes made by Count Horace de Vielcastel from several of the finest MSS. have been published by MM. La Croix and Sér  , in the *Moyen   ge et la Renaissance*. The following, however, deserve especial mention.

No. 18,725 is a 4to. *Evangelistiarium*, probably of the eighth century. The first page is of purple vellum, with a figure of one of the Evangelists, seated, writing his gospel ; it is rather rudely drawn, and painted in thick body-colours. Opposite to this is a page containing figures of the four Evangelists, with their symbolical emblems ; these figures are of small size, but drawn with wonderful spirit and in an excellent classical style. Unfortunately a portion is much defaced. I much regret not to have been able to copy this page, but as my visit was made during vacation in September, it was only by the courtesy of the chief librarian that I was able to inspect the MSS. even for a short time. The same cause also in other places rendered my journey less successful than it would have been at any other period of the year. This hint may be of service to future tourists.

No. 9428 is another copy of the Gospels written in the eleventh or twelfth century, with part of the leaves stained purple ; there are many small golden capitals, slightly foliated in the German style of the MSS. of St. Udalrich. This MS. contains a number of interesting miniatures, measuring about 5in. by 4in., not, however, well drawn, and rather coarsely colored in thick body-colors. In the illumination representing the Crucifixion, the Saviour appears young and beardless, the feet are separately attached to the cross, and the garments reach to the feet, which rest upon the sacramental chalice. The cross itself bears the unusual inscription—"Foderunt manus meas et pedes meos denumeraverunt." The Blessed Virgin and St. John stand at the sides, and *sol* and *luna* as busts, with drapery drawn over their faces to indicate weeping, form circular medallions above the arms of the cross.

Another copy of the Gospels, of which I did not take the number, contains miniatures of the Evangelists seated, and writing their Gospels ; the architecture is in the Romanesque style, and the borders are formed of interlaced riband patterns in the Anglo-Saxon, or rather the Franco-Saxon, manner.

The Burgundian Psalter, No. 9222, a MS. of the thirteenth

century, is ornamented with miniatures, 6 in. in height ; the figures are drawn with great freedom, and occupy nearly the whole height of the drawing. The miniature representing the incredulity of St. Thomas is remarkably well designed ; the countenances are marked by great individuality of expression, especially those of the Doubter and St. Peter, whilst the attitude of the Saviour is remarkably fine. The Temptation occupies a single miniature in three divisions.

A copy of the Decalogues of Pope Gregory, a MS. of the twelfth century, contains an interesting miniature of the saint ; the Holy Spirit, in form of a dove, appears seated on his shoulder, and whispering in his ear. The mitre is low. The scribe seated in front, holds his tablets in his left hand, whilst with the right he extends a long pointed style towards St. Gregory.

The MSS. 629, and 330 d. contain a Latin poem, of which only the first 840 lines remain, with the title—"De bello Normannico seu de acquisitione Angliæ per Gulielmum Ducem Normanniæ"—attributed to Wido, or Guido, Bishop of Amiens from 1059 to 1075. It has been printed in the Monum. Hist. Brit. p. 856 ; by Michel, *Chroniques Angl. Norm.* tom. iii., and by Dr. Giles, for the Caxton Society. The preface or *præmium*, in which the names indicated by initials have been supplied as here given, commences thus—

Quem probitas celebrat, sapientia munit et ornat,  
Eriget et decoret, L(anfrancum) W(ido) salutat.

I was unfortunately unable to see a very interesting copy of the Gospels written for the German Emperor Otho III., a great patron of religious art, in the beginning of the seventeenth century, now in the library of the Bollandist Fathers at Brussels. The commencement of each Gospel in this beautiful MS. is highly decorated, occupying an entire page ; that of St. John, for instance, is inscribed within a foliated framework of Romanesque design, each of the four sides bearing a square medallion ; in these medallions are the emblems of the four Evangelists ; the great IN (at the commencement of the first chapter) occupying the centre compartment, with a central medallion bearing the Agnus Dei. As a well authenticated example, with a fixed date, this MS. merits careful examination, affording the means of comparison with other productions of early German art.

The Museum of Paintings at Brussels has been re-arranged, and now occupies the whole of the three sides of the building in which it is placed. I was archæologically interested in the small painting No. 388, representing the symbols of the Blessed Virgin. The upper part of the picture bears the inscription—(Tota) pulchra es et amica mea (et macula non est in te) ; beneath are the sun and moon. The symbols are as follows—1, Electa ut sol ; 2, Pulchrior luna (the latter ordinarily is written pulchra ut luna) ; 3, Stella Maris ; 4, Porta cœli—sometimes inscribed Porta clausa ; 5, Plantatio rose ; 6, Aculeata cedrus—more properly, Exaltata cedrus ; “exalted as a cedar in Lebanon ;” 7, Puteus aquæ viventis ; 8, (H)ortus conclusus ; 9, Lilium inter spinas ; 10, Jesse virga ; 11, Turris David ; 12, Speculum sine macula ; 13, Civitas Dei ; 14, Fons (h)ortor(um) ; 15, Floreat oliva (?) speciosa in capit(e) ; each attribute being represented by a figure of its respective emblem. The Temple of Solomon, the far-spreading plantain, the cypress pointing to heaven, and the sealed book, are the only other symbols of the Virgin which are not introduced in this interesting picture. An ivory carving of the sixteenth century, in the collection of the Rev. Walter Sneyd, contains representations of the various symbols almost identical with those in this picture at Brussels.

The Archæological Museum, which was until lately kept in the Gallery of Paintings, has been removed to the Armoury in the Porte de Hal, at the southern extremity of the city. It is of considerable extent, and contains a highly interesting and instructive collection of objects. Here is a brass font from Tirlemont, of the middle of the twelfth century ; the bowl measures about 20 in. in height, and 26 in diameter, at the upper edge ; it is rounded at the bottom, and rests upon lions, on which angels are riding. Around the top is an arcade of rounded arches, about 9 in. high, the columns being represented as spirally twisted. Beneath the arches are represented the following subjects in considerable relief : the Baptism of Christ, who appears as a child half immersed in the water, the Baptist standing at the right side, and the Holy Ghost as a dove occupying the upper part of the space beneath the arch ; the Agnus Dei, with an Angel in the upper part of the arch ; the Saviour seated in glory, with the symbols of the Evangelists at the sides ; the Crucifixion, with the soldiers bearing the sponge and spear at the sides ;



St. Peter ; St. Paul ; a bishop, supposed to be St. Germanus, and St. Andrew. The following inscription gives the year 1149 as the date of this interesting font :—ANNO DOMINICE INCARNATIONIS M<sup>o</sup> C<sup>o</sup> QUADRAGESIMO NONO REGNANTE CUNRADO



Brass Font in the Museum of Antiquities at Brussels. Date about 1150.  
Height of the bowl about 20 inches, diameter 26 inches.

EPISCOPO HENRICO II. DE DIONANTE MARCHIONE SEPTENNI GODEFRIDO. On the lip or margin of the bowl,— + CRISTUS FONTS VITE FONTEM SIC CONDIDIT ISTVM + VT NISI PER MEDEUM (*sic*) MISERI REDEAMUS AD IPSVM. The lower part of the font, resembling a bowl, is slightly ornamented with a waved branching pattern, and bears the following inscription on the band running beneath the arcade—VERBO ACCEDENTE AD ELEMENTVM FIDEI SACRAMENTUM. It is probable, from the inscription accompanying the date, that this remarkable font was cast at Dinant (*Dionante*), the great emporium of metal-work in the Middle ages. The inscriptions are in uncial characters, the letters being often conjoined together. They are here printed *in extenso* ; in the original several words are contracted. The figures are rudely designed.<sup>1</sup>

<sup>1</sup> This font is figured in Schaepken's "Trésor de l'art ancien en Belgique,"

pl. 23, pp. 19, 20 ; and it is described in Didron's *Annales*, tom. xix. p. 188, 1859.

There are some interesting ivory carvings in this Museum, including a small oblong *châsse* or reliquary of the twelfth century, in shape of a Romanesque church, with two towers at each end. The sides are occupied by aisles with rounded arches, and beneath these six apostles, figures of small size, are represented on each side ; whilst at one end the Virgin and Child with two saints of much larger proportions, and, at the other end, the Saviour seated in glory with the Evangelistic symbols, are carved in full relief. Here is also an octagonal ivory cup of the same date, with full-length figures of saints, in a style apparently not uncommon on the banks of the Rhine. There are also several small ivory *plaques* with religious subjects, of the Gothic period, but of no peculiar merit, and there are two very fine cups of the Renaissance period.

Amongst the fibulæ of the early historic period are some of considerable interest, from their resemblance to Anglo-Saxon relics of the same kind ; amongst these No. 312, with spiral ornaments, and No. 318, resembling circular brooches found in Kent, may be especially mentioned.

At Liège, in consequence of my visit occurring in vacation, I was unable to see any of the fine MSS. preserved in the University Library. The Romanesque church of St. Bartholomew in this city possesses a bronze font of great interest, and of far higher artistic merit than that in the Brussels Museum ; it is also considerably larger. It is cylindrical, resting on a base surrounded by twelve bulls, symbolising, as appears by the inscription accompanying them, the twelve apostles. There is doubtless an allusion to the sea of brass in the court of Solomon's Temple. Around the outside are sculptured in very high relief, and in a very masterly style, the five following scenes :

1. St. John the Baptist preaching to the publicans and the soldiers ; there are four figures, of which one, a young soldier, is very beautifully designed ; the accompanying woodcut is from a slight sketch of this figure. This subject is thus inscribed—*Facite ergo fructus dignos penitentie.*



The soldier coming to St.  
John the Baptist.  
Brass font at Liège. Date 1112.

2. St. John baptising two Jews in the River Jordan.—  
Ego vos baptizo in aqua, venit autem fortior me post me.

3. The baptism of Christ. The Saviour is represented of small size, half immersed in the River Jordan, which rises in the centre of the composition like a small mountain; the Baptist stands on the left side, and the "Angeli ministrantes," as designated by the inscription, on the right. The Eternal Father is represented above looking down, as if from a rainbow, and the Holy Ghost descends as a dove on the head of the Saviour.—Ego a te debeo baptizari et tu venis ad me.

4. The baptism of Cornelius the centurion by St. Peter.—  
Cecidit Spiritus Sanctus super omnes qui audiebant verbum.

5. The baptism of the Philosopher Craton at Ephesus, by St. John. On an open book in the hand of the Evangelist is inscribed—Ego te baptizo in nomine Patris, et Filii, et Spiritus Sancti, Amen.

In the last two groups each of the figures is immersed to the breast in a circular font, and the blessing of God is represented by a hand issuing from a rainbow above, with the fingers extended according to the Roman mode of benediction, and with a triple ray of light emanating from the out-stretched hand. Fortunately the period and place of the execution of this font, as well as the artist's name, are exactly known; it was wrought at Dinant by Lambert Patras, in the year 1112. It is very desirable that a cast of so important a monument of art should be obtained for our National Museum at South Kensington. A detailed account, with engravings of some of the groups, is given by Didron in his *Annales Archéologiques*, tome v., p. 21, as well as by Cahier and Martin in the *Mélanges Archéologiques*, vol. iv., in which other portions are figured; the woodcuts in the latter work are, however, not satisfactory.

The Cathedral of Aix-la-Chapelle is a perfect museum of mediæval art, and perhaps nowhere can a collection of the same extent be found, with so many excellent examples of good workmanship. "In the year 796" (according to the old chronicler Eginhard) "our lord Charles built in the palace of Aix-la-Chapelle a wondrous fair minster. He enriched it with gold and silver, and ornamented it with doors and balustrades of bronze. He ordered pillars and marble to be brought from Ravenna and Rome for its construction." The

building was completed in 804, but it was plundered by the Normans in 881, and, although restored by that great patron of art, Otho III., portions were destroyed by fire in 1146, and it suffered from a like calamity three times in the thirteenth century. Frederick Barbarossa was another munificent donor to the church in the middle of the twelfth century. The central or octagonal portion of the church, with a double tier of arches supported by beautiful granite and marble pillars originally brought from Ravenna, is the work of Charlemagne, whose tomb was exactly in the centre, as indicated at the present time by a large slab of black marble bearing the simple inscription—CAROLO MAGNO ; within the vault beneath this slab the great emperor was found, seated on a marble throne, clothed in imperial robes, and wearing imperial insignia. A book of the Gospels lay open on his knees, and a pendant ornament with a piece of the true cross, which he had always worn, was on his breast.

The marble throne found in the tomb is now preserved in the middle of the gallery, which extends around the octagonal part of the church ; it is placed at the west end, looking into the choir. It is a massive seat, with rectangular panels, destitute of ornament, and is elevated on several steps. It is said that when discovered it was covered with plates of gold, which are now kept in the sacristy, and form the background of the closet in which the great silver gilt reliquary of Frederick II. is preserved. These plates, with which subsequently the marble chair was covered on occasion of the coronations of the emperors, are, with one exception, of rectangular form, about 9 inches by 7, and are elaborately wrought with scenes of the Passion. In the upper row are represented, 1, Christ riding into Jerusalem ; Zaccheus in the sycamore tree, which is generally introduced in this scene, is here omitted ; 2, the last supper, Judas dipping his hand with that of Christ in the cup (not a dish) ; 3, Christ washing the feet of the disciples ; 4, Christ praying in the garden and awakening his three disciples. In the middle row appear, 5, Peter cutting off the ear of the high priest's servant, and Judas kissing the Saviour, with a multitude bearing torches and staves ; and, 6, the Flagellation. In the lower row are represented, 7, Christ seated, and three Jews offering him mock homage ; 8, Christ led away by two Jews, his hands

tied by a rope ; 9, the Crucifixion, with Longinus and the sponge bearer at the sides of the cross, and busts, representing *sol* and *luna*, weeping, over the arms ; 10, the *two* Marys at the sepulchre ; the angel appears seated on the door, which is placed in a slanting position ; the sepulchre is in form of a Byzantine church with a rounded cupola ; the soldiers appear on the ground to the left. The central plate is larger than the others, and oval ; upon this is seen the Saviour enthroned in glory, young and beardless (although in the preceding scenes he appears aged, with a short beard), the Virgin on one side, and St. Michael vanquishing the dragon on the other ; the Evangelistic symbols form four circular medallions at the sides.<sup>1</sup> If these plates be really of the time of Charlemagne, they are doubtless of the highest importance as early works of art. I should rather, however, be inclined to refer them to the eleventh or twelfth century. They evidently exhibit a considerable share of Byzantine influence in the designs ; as, for instance, in the group of the Apostles in the fifth scene, where the heads only are seen, being ranged above one another, as in Greek miniatures. The figures are generally short and thick in their forms ; they all exhibit a classical feeling, and are destitute of those exaggerations visible in early French or English designs of such subjects.

The feet of the emperor when the tomb was opened are said to have rested on a splendid sarcophagus of Parian marble, now preserved in a chamber adjoining the organ gallery, and stated to have been the tomb in which the remains of the Emperor Augustus had been deposited. It was given to Charlemagne by Pope Leo III., and is finely sculptured with a bas-relief of the Rape of Proserpine. On the right side of the sculpture Proserpine is seen carried off in a chariot drawn by four horses, whilst on the left side winged dragons attack a group of females. The Book of the Gospels found on the knees of Charlemagne was written on purple vellum with golden letters, of which a specimen was given by Wanley, Cat. MSS. reg. pl. xii. 1. The rich cover displayed a figure of the Virgin and Child in the centre, with the Evangelistic symbols at the angles. It is now preserved with some of the other imperial relics at Vienna. Some, however, still

<sup>1</sup> I saw plaster casts of these plates at Cologne. They have been moulded by the modeller Fischer of Aix-la-Chapelle.

remain at Aix-la-Chapelle. The ivory hunting horn at Aix, said to have been presented to Charlemagne by Haroun al Raschid, is large and heavy. It is but slightly ornamented, having two narrow sculptured bands near the mouthpiece ; the other extremity has a broad band of arabesque scroll-work, within which are rudely represented three or four quadrupeds of large size, carved in very low relief. The couteau de chasse of the emperor is also here preserved, enclosed in an embossed leather case ; the designs are composed of foliated arabesques, not inelegantly designed, with beasts and birds interspersed in the scrolls of the ornament. Some of the ornaments are several times repeated, and probably they were impressed by means of a stamp. It bears an inscription in letters of the Anglo-Saxon form—+ BYRHTSIGE MEC FECIT.

The pulpit, placed on the south side at the entrance of the choir, is one of the most elaborate objects in the Cathedral. It is of silver gilt, and was presented, as stated in an inscription round the upper and lower edges, by the Emperor Henry II., in 1002. It is ornamented with crystals, gems, enamels, &c., arranged in three series of square compartments. In the centre is a figure of Charlemagne in high relief, holding a model of the church ; on either side is a large agate cup and saucer inserted in two of the side compartments. In an oval medallion in the middle compartment of the lower row is a figure of the Saviour enthroned in glory, holding the book of the Gospels. But the most remarkable parts of the pulpit are six carved ivories of the classical period, about nine inches high by six wide. These represent,—1, an emperor on horseback in classical costume, the body cased in armour, and the thighs covered with the skirt of ornamented pendants, frequently seen attached to the *lorica* ; he is engaged in spearing a panther, which is also attacked by a dog ; two angels in the upper part support a crown ; 2, a full-length figure of the same emperor, with genii above, and a dog and a cock at his feet ; 3, a fully draped female standing figure, with small genii, resembling satyrs, at the sides ; in her right hand she holds the model of a ship, and in her left the model of a temple, resting on the top of a cornucopia ; 4, a naked seated female figure, with sea gods and attendant nymphs ; 5 and 6, two full-length naked male figures of Bacchus [?] surrounded by arabesques

of vine branches, and bunches of grapes, amongst which animals and genii are sporting. These ivories are doubtless the most ancient relics preserved in the cathedral, and, although not equal in merit to the fine female figure in the Hôtel de Cluny, are certainly very important memorials of classic Art. I was not able to procure casts of them at Aix-la-Chapelle; M. Didron, however, possesses an excellent set of plaster copies. MM. Cahier and Martin have given an elaborate account of these ivories, in the *Mélanges Archéologiques*, vol. iv., and have endeavoured to explain their object. The whole are carefully represented by Weerth.

A small pectoral cross, preserved in the Treasury at Aix, and measuring  $2\frac{1}{2}$  inches long, is stated to have been presented by Pope Leo III. to Charlemagne, and to have been constantly worn by the emperor, having been found upon his breast in his tomb. It bears on one side a figure of the Crucifixion; the other is ornamented with three diamonds and four pearls, and in the centre is a piece of the true cross. An account of this cross is given by Cahier and Martin, *Mélanges Arch.* vol. i., where it is figured.

A more important cross is that stated to have been given to the church by Lothaire I. at his coronation in A.D. 817. It is figured by Cahier and Martin, as well as by Weerth, and is beautifully wrought, about two feet high, decorated with many precious stones, and has in the centre, on one side, a large cameo portrait of the Emperor Augustus. The actual matrix of the seal of Lothaire is fixed on the lower part; it is an oval intaglio, an imperial laureated head, with the inscription, + XPE ADIVVA HLOTHARIVM REG.<sup>1</sup> On the other side

<sup>1</sup> This remarkable seal of Lothaire (as king of Lombardy?) is probably the only existing example of a matrix of its period and class. Numerous impressions exist of seals of the earlier imperial series; they have been figured by Heineccius and other authors, and also in the *Éléments de Paléographie*, by N. de Wailly, tom. ii., pl. A., where may be seen the seals of Charlemagne, Louis le Débonnaire, father of Lothaire, and the seal of Lothaire himself, as emperor. An impression of a seal used by him as king, and bearing the same inscription as that given above, is appended to a document at Aix: it is described by Dr. Roemer-Büchner, in *Die Siegel der deutschen Kaiser*, p. 13. This seal has the head laureated, beardless, profile to right.

The intaglio attached to the cross at Aix is apparently on crystal; the head to the right; it is set in a rim of metal on which is the inscription. The head, as on the Carolingian seals of the early series, may be regarded as an imitation of an antique imperial bust, not a portrait of the personage by whom the seal was used. See Sir F. Madden's remarks on seals set with gems of this antique type, *Arch. Journ.* vol. xi. p. 266. Lothaire was associated in the imperial dignity with his father in 817; he became king of Lombardy 820; king in part of France 840, when he succeeded his father. According to the *Art de Vérif.* vol. ii. part 2, p. 94, he was crowned by Pascal I. on Easter-day, 823. (A. W.)

is represented the crucified Saviour ; the figure of Our Lord is very tall and slender, the head is seen sideways falling upon the breast, bearded, with long hair, destitute of nimbus ; the arms are long and straight ; the body draped from the middle to below the knees ; the feet, nailed separately, rest on the *scabellum* ; above the head is the inscription—HIC EST HIC NAZARENVS REX IVDEORVM—followed by a semicolon, and three dots in a triangle ; the two letters H have the transverse bar extending to the left beyond the first upright stroke. The name of the Saviour is singularly contracted—HIC—. Above the inscription the hand of God, holding a circular wreath, is extended from a crescent ; a dove, with closed wings, being represented within the wreath. A serpent is entwined round the cross beneath the *scabellum*. At the end of the left arm of the cross is a figure of *sol* draped, with a circular fibula on the right shoulder, and veiling his face with his cloak, which is spotted with stars and dots arranged in triangles, the head surmounted with waved flames. At the end of the right arm is a similar figure of *luna*, weeping, the head covered with a crescent. It is worthy of notice that the ground at the foot of the cross is treated in the same conventional manner as on the gold plates above described.

Two of the MSS. preserved in the sacristy of the Cathedral are of great interest. Both are copies of the Gospels. One, written in the eighth century, contains an illumination, in which are represented the four Evangelists, drawn in a most spirited manner and colored in thick body-colors, entirely in the Roman style ; the other is a MS. of the end of the tenth century, and contains several illuminations, of which the most important is the apotheosis of Otho III., who died in the year 1002. A copy of this is given by Hefner, Trachten, 1st divis. pl. 48. It is there stated that the MS. had been given to the Cathedral of Aix-la-Chapelle by that emperor, and was then in the possession of the Canon d'Orsbach. It appears, however, from a statement by MM. Cahier and Martin,<sup>1</sup> that this MS. had been seen by the two Benedictines at Epternach, near Trèves, and that it then bore on its cover an ivory *plaque* with figures of Otho II. and his queen Theophania.<sup>2</sup> This *plaque* is now at the Hôtel de

<sup>1</sup> Mélanges Arch. i. 185.

<sup>2</sup> Voyage Littéraire, ii. p. 237.



Cluny at Paris, and it has been accurately figured in Les Arts Somptuaires. As, however, the figure of the emperor in the illumination differs from that upon the *plaque*, and agrees with that in the MS., No. 38, in the Royal Library at Munich,<sup>1</sup> in which are allegorical representations inscribed—ROMA, GALLIA, GERMANIA (*sic*), and SLAVONIA, the last-named country having been conquered by Otho III., MM. Cahier and Martin consider that the illuminations, both in the Aix-la-Chapelle Gospels and the Munich MS., No. 38, represent Otho III., not Otho II. The former of these MSS. contains another interesting illumination facing that of the apotheosis of the Emperor Otho, and representing the scribe Liutharius offering his work, and inscribed—HOC AUGUSTE LIBRO TIBI COR DŌ INDUAT OTTO : QUEM DE LIUTHARIO TE SUSCEPISSE MEMENTO.<sup>2</sup> Both these MSS. are enclosed in silver-gilt covers, splendidly ornamented with precious stones. One of them also bears on its front side a Byzantine ivory carving, with a half-length figure of the Virgin and Child, surrounded by chased silver-gilt plates, representing the Birth, Death, Resurrection, and Ascension of the Saviour, evidently contemporary with the large plates used for covering the coronation throne of the emperors, described above, the third of these scenes being almost identical in design in both monuments. The other side is ornamented with another Byzantine ivory carving, containing the busts of four saints, surmounted with chasings of the four Evangelists, seated and writing.

An ivory *situla*, or vessel for holy water, apparently of the eleventh century, is used at Aix-la-Chapelle as the support of a silver-gilt book-stand, bearing a figure of St. Matthew in the Byzantine manner. The cup is decorated with about seventy precious stones; it is about eight inches high, octagonal in form, and displays two rows of figures, separated by a band of precious stones, those in the upper row consisting of a king seated, holding the globe and sceptre; two prelates seated, each with the right hand raised in the gesture of benediction; and five bishops standing, holding pastoral staves. In the lower row are eight warriors armed with spears and shields, each standing

<sup>1</sup> This is given in part by Hefner, Trachten, 1st divis. pl. 7, but as the portrait of Henry II. It is much more satis-

factorily represented by Foerster.

<sup>2</sup> This drawing is also copied by Hefner, pl. 47.

before an open door of a castle or of the building which is seen in the upper part above their heads. The rim of the vessel is ornamented with a row of small arabesques and grotesques, and with two large human heads, to which the handle was doubtless attached. A figure of this curious *bénitier* has been given by Didron, *Annales Archéologiques*, tome xix. pp. 78, 103, by whom the figures have been supposed to represent an imperial or œcumenic council. A more elaborate representation has also been published by Weerth, tab. xxxiii.

The two leaves of an ivory diptych are also here preserved, measuring 12 inches by 5 inches, each containing three scenes of the life of Christ, including the Last Supper, the incredulity of St. Thomas, and Christ blessing his disciples. The proportions of these figures are very short and robust, and the treatment very inartistic. Each scene is surrounded by a foliated border, as usual in German ivory carvings previous to the twelfth century.<sup>1</sup>

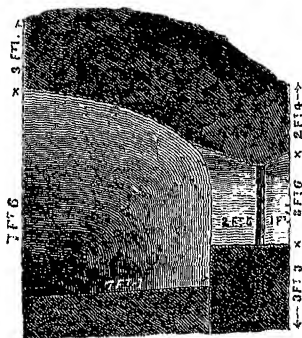
The great corona suspended over the grave of Charlemagne was presented by the Emperor Frederick Barbarossa and Beatrix, his wife, in honour of the Blessed Virgin, in 1165. It is of gilt copper, highly ornamented with enamels, chased work, engravings of very curious character, and inscriptions, which merit a careful examination, both from their beautiful execution and well authenticated date. These, as well as the two great silver gilt reliquaries, have been very elaborately engraved in detail by Cahier and Martin, and also by Weerth.

I regret that I was not able satisfactorily to examine one of the large silver gilt reliquaries, measuring  $2\frac{1}{2}$  feet in height, containing, in a polished crystal vase, the so-called leathern girdle of our Lord, both ends of which are brought together in the seal of Constantine the Great. On one of the cameos is the portrait of St. Helena, and on the other are those of Constantine and his empress.

<sup>1</sup> Many of the precious objects preserved at Aix-la-Chapelle, including nearly the whole of those above described, have, since these notes were written, been

very well figured in the fine work by Ernst Aus' M. Weerth, *Kunst-denkmäler des Christlichen Mittelalters in den Rheinlanden*.

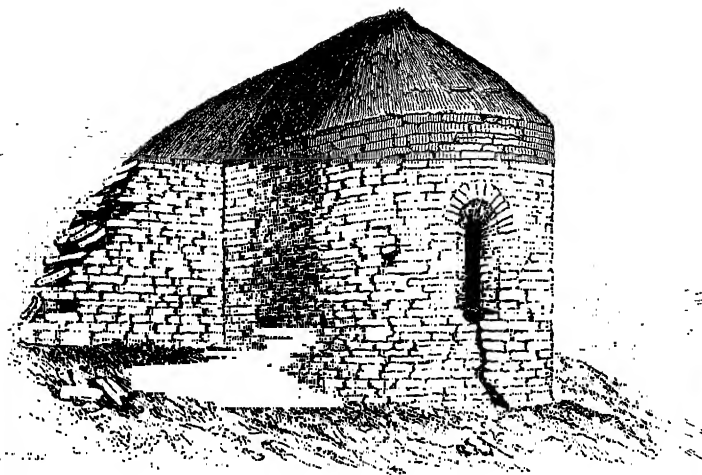
(To be continued.)



Section of the Apse, from West to East.



Exterior view of the Window.



The Girth House, in the parish of Orphir, Orkney. Exterior view of the Apse, taken from the South-east.

NOTICE OF REMAINS OF A ROUND CHURCH WITH SEMICIRCULAR  
APSE, IN THE PARISH OF ORPHIR, ORKNEY.

By GEORGE PETRIE, CORR. MEM. S. A. SCOT.

THE very remarkable ruin now to be described stands in the churchyard of the parish of Orphir, Orkney, immediately opposite to, and within a few feet of, the door of the present parish church. Its peculiar appearance attracted my attention several years ago, and at that time I made a sketch and measurements of the ruins, and forwarded copies to Sir Henry Dryden, Bart., who on a subsequent occasion accompanied me to Orphir, and measured the ruins with me.

The churchyard is near to the sea-shore, and the immediate neighbourhood abounded with numerous traces of ancient buildings, which are believed to be the remains of the palace of Jarl Paul, who lived at Orphir in the twelfth century. During some excavations, which were made about 1859, close to the outside of the churchyard wall, great quantities of bones of various domestic animals were found, and amongst them were jawbones of dogs and cats in great abundance. The farmer who is tenant of the farm adjoining the churchyard, and his servants, who had made the excavations, informed me that they had found some hundred or more jawbones of dogs and cats, and I can readily believe it, for, when on a visit to the place, two years ago, with Dr. George W. Dasent, author of "Burnt Njal," I picked up in a few minutes several amongst the rubbish.

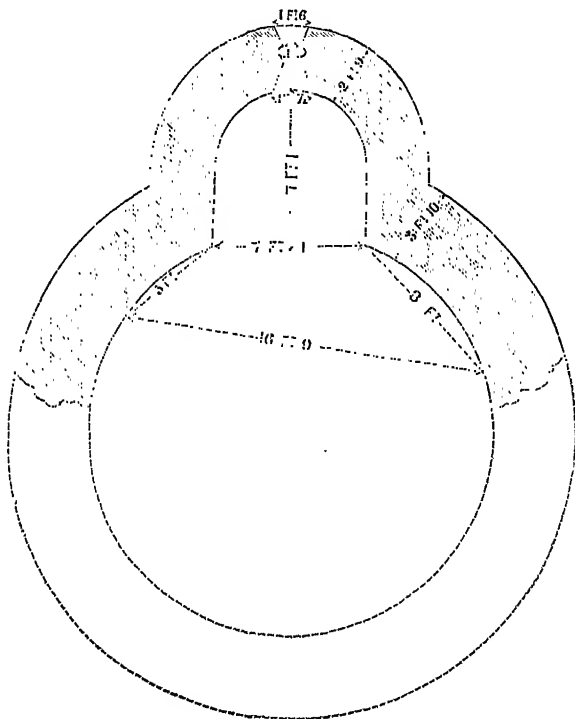
There can be no doubt that the ruins are those of a circular church, with a semi-circular apse.<sup>1</sup> A gentleman who

<sup>1</sup> The Rev. J. L. Petit, in his notes on circular churches, in this volume, has given this as the most simple and ancient type. He cites several examples of this

had seen the present church in the course of erection, in 1829, assured me that the remains of the wall attached to the apse were circular, and extended beneath the foundations of the parish church; and even now they can be traced up to its side walls, beneath which they disappear.

In the old Statistical Account of the parish of Orphir, there is the following account of the ruins:—

“In the churchyard are the remains of an ancient building, called the Girth House, to which great antiquity is



The Girth House, Orkney. Ground-plan of the ruins, with the Eastern Apse.

ascribed. It is a rotundo 18 ft. in diameter, and 20 ft. high, open at top, and on the east side is a vaulted concavity, where probably the altar stood, with a slit in the wall to

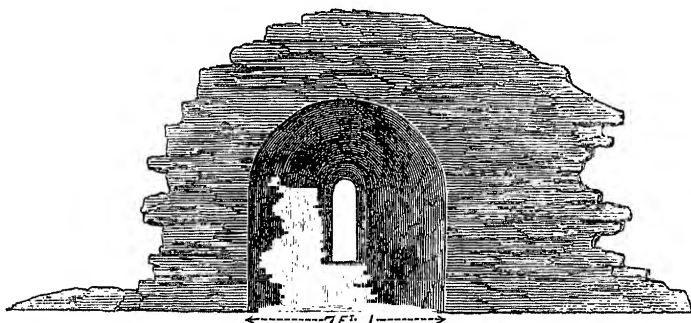
circular plan, without recesses, except an apse or porch, and gives a ground-plan of the chapel at Altenfurt, near Nuremberg, which is precisely similar to that of the church at Orphir. See p. 102, *ante*. It may deserve notice, in connexion with the curious subject of

this Notice, that in Ireland, according to Dr. Petrie, no church of circular or of octagonal form appears to have been anciently erected. *Eccles. Archit. of Ireland, Essay on the Origin of Round Towers, &c.*, p. 160.

admit the light; two-thirds of it have been taken down to repair the parish church. The walls are thick, and consist of stones strongly cemented with lime."<sup>2</sup>

The measurements which I have taken so far verify those given in the old Statistical Account, for I make the diameter to be about 18 ft. 10 in. The walls have certainly been built with very strong mortar.

The remains of the circular wall of the church are 3 ft. 10 in. thick. They extend only to about 8 ft. on each side of the apse, and there is no appearance of door or window. The wall of the apse is 2 ft. 9 in. thick. The internal measurement of the apse is as follows:—width in front, 7 ft. 1 in.; height,  $7\frac{1}{2}$  ft.; depth, backwards to the window, 7 ft. 1 in. The sole of the window is 1 ft. 6 in.



Interior of the Apse, as viewed from the door of the present Parish Church.

above the present level of the ground inside the apse. The opening of the window is 3 ft. high and 1 ft. wide. The frame for the glass has been 1 ft. from the outside, and the splay of the window gives a width of 1 ft.  $6\frac{1}{2}$  in. on the outside, and 1 ft.  $7\frac{1}{2}$  in. on the inside. The height of the window, including the splay, is, on the inside, 3 ft. 7 in., and on the outside 3 ft. 6 in. The distance from the ground to the spring of the arch of the apse is 4 ft. 6 in. on one side, and 4 ft. 3 in. on the other. The window is a few inches towards the north side from the centre of the wall of the apse, and looks eastward. The whole height of the apse,

<sup>2</sup> Sinclair's Stat. Acc. vol. xix. p. 417.

measuring from the level of the ground on the inside to the top of the ruin outside, is about 11 ft.

The church has, evidently, from the name which it still bears, been the "Gyrth," or sanctuary for the district in former days.<sup>3</sup>

*Kirkwall, July, 1861.*

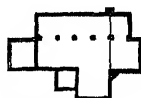
<sup>3</sup> Gyrth, as used by old Scottish writers, signified protection, in a general sense; also a sanctuary or asylum, as in Stat. Rob. II. The word has been derived from A. S. gird, an enclosure; or from grith, peace, security. When Edward III. threatened an invasion, persons who had taken refuge in sanctuaries

were pardoned on condition of serving in Baliol's army, and they were called Grith-men. Girth also denoted, as it has been stated, the circle of stones surrounding an ancient place of judgment. See Skene and Jamieson, *in v.* Girthol occurs in the same signification as girth.

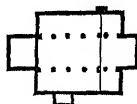




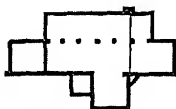
# EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.



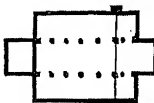
LANDEWEUNACK



RUAN MAJOR



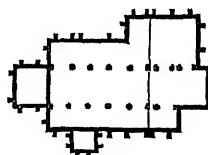
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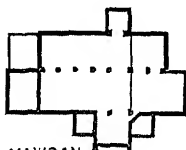
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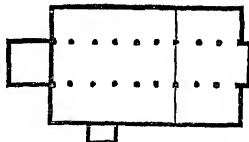
MANACCAN



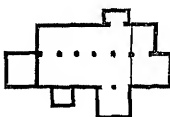
CONSTANTINE



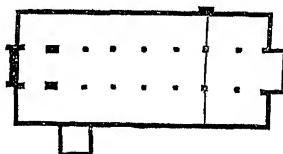
MAWCAN



ST PAUL



GERMOE



KEVERNE



ZENNOR

Ground Plans of Churches in the Deaneries of Kerrier and Kenwith.

Drawn to an uniform scale.

NOTES ON SOME OF THE CHURCHES IN THE DEANERIES OF  
KERRIER AND KENWITH, CORNWALL.

IN continuation of the notes on the Church Architecture of Cornwall, printed in a former volume of the *Archaeological Journal*,<sup>1</sup> I have been induced to bring together the following notices and sketches of churches in the deaneries of Kerrier and Kenwith, which have lately come under my observation, and which, happening to be situate in the wilder and outlying districts of the county, are still unfortunately little known to the Archaeologist,—I say unfortunately, because I feel assured that, had these churches been happily so placed as to have come under the observation of the Archaeological student, I should have been spared the unpleasant task of having to report the deplorably disgraceful condition in which many of them are suffered to remain.

Taking a general view of the subject, I think no one can fail to observe the decided family likeness which exists in this group of buildings; for not only is the root the same, but there is a marked assimilation in the manner of growth.

It will be seen, on referring to Mr. Haslam's memoir on the *Ancient Oratories of Cornwall*, in vol. ii. of the *Archaeological Journal*, that the usual plan of these early efforts in Church building was invariably that of a double square, continuous and uninterrupted by any break in roof or wall. I am aware that the example at St. Gwythian's is an exception to this rule, so far as general appearances go. From careful examination and admeasurement I am, however, induced to doubt the existence of the chancel as part of the original design, and it is a question whether indeed the entire building is not of later construction than its supposed contemporaries. However this may be, no one can deny the interest which attaches to these early Christian monuments; an interest which deepens and becomes all the more vivid if

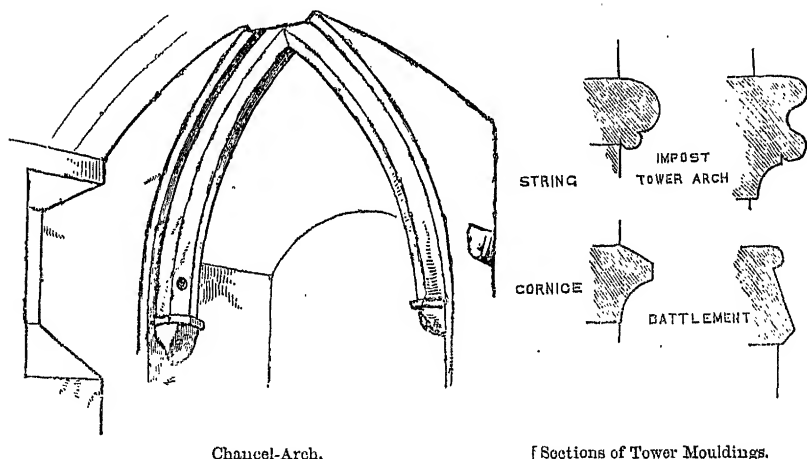
<sup>1</sup> *Examples of Church Architecture in Cornwall*, vol. x., p. 317.

we view them as the types of by far the greater proportion of the churches in the diocese of Exeter; for it is highly probable that the great characteristic feature of the Cornish and Devon churches, namely, the absence of constructional distinction between nave and chancel, is traceable to the primitive arrangement of the old Cornubian oratory.

It will be seen, by referring to the accompanying series of ground plans, that there are two distinct forms of plan—the *transeptal* and the *continuous*; but examination of the buildings themselves show what is far from evident by the plan, namely, that the transeptal churches are constructionally continuous, inasmuch as the wall-plates of nave and chancel are in most cases uninterrupted, and simply propped up by granite posts roughly hewn into an octagonal form. The history of these churches may be easily worked out, as shown in the more detailed plans given hereafter. There are, however, two exceptions to the foregoing observations,—the Chancel-Arch Church of Towednack, and the Cross-Church of Grade. I will take the descriptions of these exceptional examples first, in order to get them out of our way.

TOWEDNACK.—Nave, chancel, south aisle continuing as a south chapel to chancel, south porch, and tower at west end. The south aisle and porch are additions of the eighteenth century. The view of the north side shows that even here the idea of continuity was not lost sight of. All the windows, with the exception of the belfry lights, are modern. There is a rudely constructed north doorway, the head segmental cut out of one stone. The belfry lights are square headed and chamfered; below the cill of the east window is a bold stringcourse. The parapet has been filled in on the west and east sides, but is still battlemented on the north and south. The cornice and stringcourse are bold, and though plain, are very effective, and in harmony with the rugged desolation of the spot. Indeed there are few churches which maintain this principle better than the little church of Towednack; and herein it is an admirable lesson to modern architects, who are often too apt to design not churches only, but every class of building, without paying sufficient attention to the natural characteristics of the site. Internally the church, like most I shall have to notice, is disappointing, owing to the churchwardenish application of plaster and

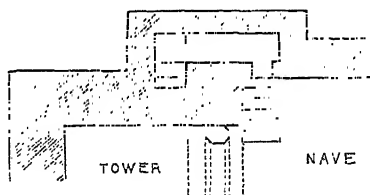
white lime. The roof is concealed by a segmental pointed ceiling, which cuts off the apex of the chancel-arch: this latter, as will be seen from the woodcut, is of two chamfered



Chancel-Arch.

[Sections of Tower Mouldings.]

orders, continuous and corbelled. The tower-arch was originally of one plain soffit; a late pair of responds and an inner chamfered order have been added; a portion of the old impost moulding remains, of which I give a section. The tower-stairs are of a rather unusual plan, no newel or winders being used, and the entrance being direct from the nave.



The old square-headed doorways remain, but the old floor has been removed, and a later one substituted at a higher level.

In the nave are two bench ends with very Spanish looking medallion heads, moustached, bearded, and with hats; they are dated 1633—one bears the name of "James Trehwela, warden"—the other "Master Mathew Reneth, warden." Of the same age is the remnant of the chancel-screen. In the porch is a block of granite forming the eastern seat, 7 ft.

long, 10 in. wide, and 1 ft. 6 in. high. It is inscribed with a cross of a simple although rather singular form. The old sextoness told me it was the stem of a cross, the plinth of which, with mortice 12 in.  $\times$   $7\frac{1}{2}$  in., remains at the churchyard stile.

GRADE.—Upon the high table-land of that promontory of the Lizard stands the condemned church of St. Grada. Exposed to every wind that blows, and sheltered by nothing save the accumulated earth and weeds of one of the most neglected churchyards I have ever seen, uncared for to that degree that, when I first saw it, the ivy was growing within the chancel roof, and green slime trailed along the sacrarium floor,—in such a condition it is little wonder that when called upon professionally, I found it impossible to repair, while on the other hand the parishioners found it equally impossible to restore. The building is now unfit for service, and soon nothing will remain to tell where the old church stood, save the tower, the font, and the entrance doorway.

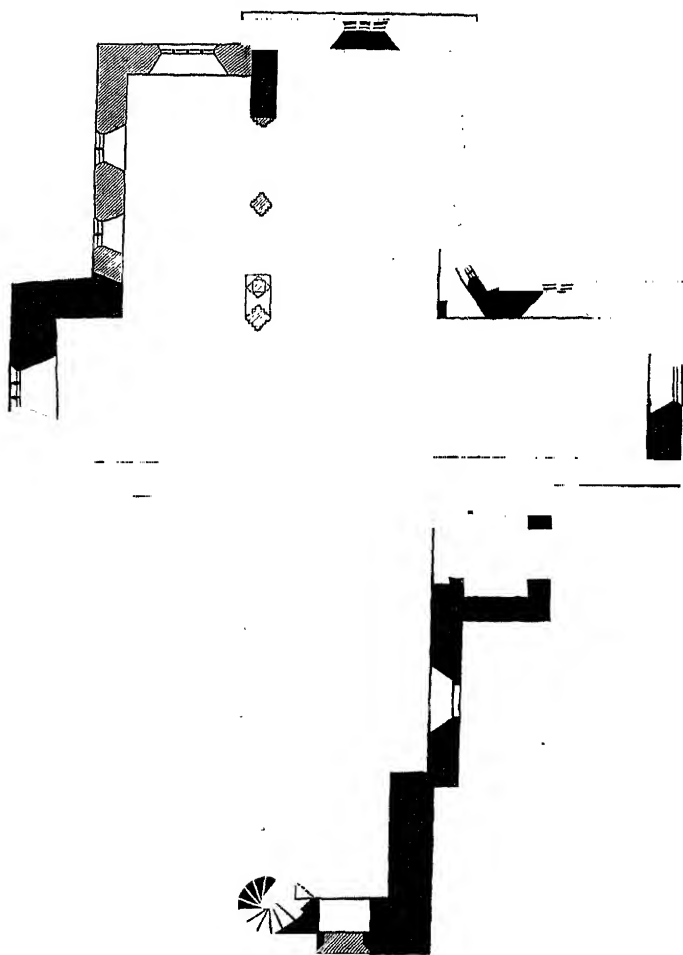
Geographically speaking, Grade church is the very opposite of Towednack. The former is the most southern but one, and the latter the most northern but one, in the two deaneries; but the difference geographically is as nothing compared to the difference architecturally: in a word, the two churches may be regarded as the two extremes of a line occupied by the remainder of the group; for it will be found that in every case there is a leaning towards one or other of these two plans, either to the ship plan of Towednack, the earlier church founded too upon the still earlier oratory, or to the cross-church of St. Grada, which belongs to the close of the fifteenth century.

The church consists of nave, chancel, north and south transepts, north chapel,<sup>2</sup> west tower, and south porch: the north chapel is obviously an addition of the debased period. It has a depressed three-light east window, a two-light

<sup>2</sup> Against the north wall of chapel, occupying the greater part of the space between the two windows outside, is a monumental slab to the memory of a Mr. Hugh Mason, dated 1671. The epitaph is curious in its allusions:—  
Why here? Why not? It's all one ground,  
And here none will my dust confound;

My Saviour lay where no one did,  
Why not A member as his head?  
No Quire to sing, no Bells to Ring,  
Why, sirs, thus Buried was my King!  
I grudge the fashion of the day,  
To fat the church and starve the lay;  
Though nothing now of me be seene,  
I hope my name and bed is greene.

EXAMPLES OF CHURCH ARCHITECTURE IN CORNWALL.

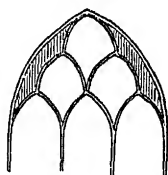


Ground Plan of the Church of St. Grada.

Scale, one-sixteenth.



pointed window, and a two-light square-headed window ; the latter with hood moulding set the wrong way. The gable windows of the chancel and north transept, the tower windows, and for want of a better name what I shall always call the low-side window, are the only remaining windows that have not been modernised. The two gable windows are alike of three lights, small, and low ; the transept window is the shortest, its outer cill being kept 8 ft. above the floor, or 3 ft. 10 in. above the inner cill ; the tracery has a Decorated character, and as we shall meet with it in other churches, I annex a diagram of it for reference. The form was a favourite one with the church builders of this district, and invariably indicates late work : the shaded portions in the diagram are sometimes pierced and sometimes left solid ; in either case they look both awkward and ugly. The porch is a modern rebuilding. There is a shallow and elegantly trefoiled niche in the east wall in the usual position of the stoup : the inner doorway is small, and, like the gable windows, is inclined to the Decorated style in its jamb section. The tower is oblong in plan, very bold, very plain, very Perpendicular : the walls are strongly built, in courses of large serpentine blocks, with granite dressings and strings, the belfry stage being relieved by a couple of granite bands at the springing and cill of the windows. The condition of the tower is such as to warrant its maintenance ; and the irregularity of its plan, with the bands of granite, affords some relief to the cold formality and ill-proportioned plan of the old church, faults which are chiefly to be attributed to the extravagant length of the transepts, the low pitch of the roof, and the monotony of an unbroken ridge.

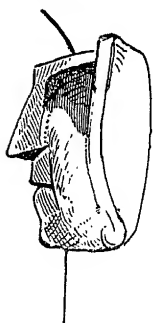


The interior is almost as uninteresting as the exterior. The arrangement of piers on each side of the entrance to the chancel is a common feature in all the churches in this district ; the only point of interest in this example being that it combines both the aisle arrangement, as at Ruan Major and Mallion, with the transeptal arrangement, as at Landewednack, Cury, and Mawgan. The construction would seem to show that at least one object the builders had in view was to obtain an uninterrupted passage from just within the chancel screen into the *south* transept or *south*



aisle, without entering the nave ; upon the *north* side, however, the opening could never have been intended for a passage, as solid masonry connects the large and small piers to the height of about 3 ft. 6 in. from the floor. At Grade this north opening is only 1 ft. 10 in. wide and 3 ft. 3 in. high. The angle piers are different in plan, that on the south side being square or rectangular towards the chancel, and chamfered into a semi-octagonal section upon the other side ; the north pier is of the usual Perpendicular section, three-quarter rounds, hollows, and fillets, 1 ft. 7 in. diameter : its small companion shaft is 10 in. diameter, octagonal section, with the *cardinal* sides stopped and treated as chamfers. The position of this shaft has been most carelessly fixed, and indeed the work generally is of such a character that it is somewhat astonishing it should have lasted so long.

In vol. xi. of this Journal a description of the low-side windows at Grade, Mawgan, Cury, &c., has been given by Mr. Rogers, and I shall therefore offer only one or two remarks upon such points as seem to have escaped his observation. Thus, the window at Grade was originally of two lights, each 6 in. wide, divided by a 4-in. mullion, extreme narrowness of aperture being apparently designed with some end in view ; the height of the cill from the ground is very little, owing entirely to the grave-diggers of the last century. From what might be assumed as the average level, the windows are all decidedly too high for any one to kneel at. The roofs are of the form known as barrel or waggon shaped ; the principal timbers are covered by very elaborate carving,

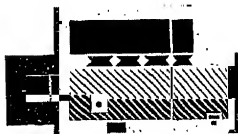


designed evidently with a view to quantity rather than quality. One of the wall-plates, however, has the nail-head ornament, and is interesting as showing even in this late use of it how preferable the earlier forms of enrichment are. An inscription on the wall-plate in the chancel informs us that John Roly caused the roof to be put up in 1486. The principal or diagonal rafters at the intersection of the transepts and nave are very bold, and spring from rudely carved heads, which also serve as stops to the

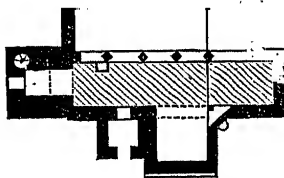
wall-plates. There are some traces of colour upon the principals. The entrance from the north transept to the chapel is singularly bad in contrivance as well as appearance ; a



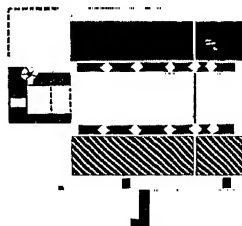
MADRON ORATORY



RUAN MINOR



LANDEWEDNACK



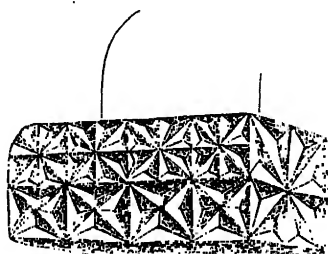
RUAN MAJOR

Ground Plans of Churches in the Deanery of Kerrier.

beam is the real support of the transept roof, but this is concealed by a very depressed lath-and-plaster arch. It is quite evident that the chapel has been added since John Roly's time, and it is not improbable that James Erisey and Margaret his wife may have taken some part in enlarging the church, as there is rather a handsome brass to their memory, dated 1525. The font is cylindrical, with angle shafts, and shallow traceries on the bowl.

I shall now proceed to notice the remaining churches, in the order of their growth, or plan-development.

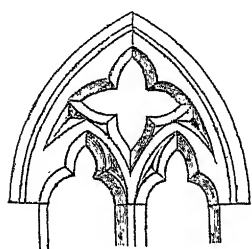
**RUAN MINOR.**—Restored by the present rector, the Rev. F. C. Jackson, with but few alterations. This church consists of nave and chancel, Debased north arch and tower, and modern south porch. The font and piscina are Norman. In the south



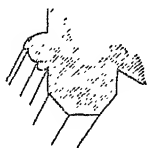
Piscina Basin.

wall are two Decorated trefoiled lancets, and a Debased three-light window. The old east window, which has been removed to the west end of the aisle, is a good bold specimen of a two-light geometrical window; the tracery is singularly worked, as the woodcuts will show (see next page), although if the central stone over the mullion were turned inside out the whole design would appear right, but I am assured by the rector that it is placed exactly as he found it. I give a section of the arch mouldings, the purity of which is rather a rarity in this district. The roof is of no very great pitch,

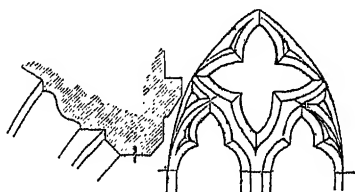
but appears <sup>3</sup> to have been of the same date as the windows, segmental arched, braced to rafters of large scantlings. The piers at the east end have been altered, the screen pier was originally arranged with a smaller pier eastward, as at Ruan



Exterior.



Ruan Minor; the old east window.



Interior.

Major. Before the alterations the south door retained the upper stone socket for a hinge  $4\frac{1}{4}$  in. inner diameter.

Ruan Minor was once a chapelry to Ruan Major, and this may partly account for its smallness and simplicity of plan.

LANDEWEDNACK.—Nave, chancel, south transept, with porch attached, west tower, and north aisle. The only difference between this plan and that last described, is the addition of a transept with its angle passage; *over* the screen pier is a square opening to afford communication from the rood-loft to the turret stairs in the north aisle. Roofs of nave and transept intersect, and are of post-Reformation date. There are piscinæ to the three eastern walls, but the basins have been destroyed. The remains of a very decidedly Renaissance screen existed until lately. The font is of the same shape and character as that at Grade, but of a somewhat later date. The windows of the nave, chancel, and transept are of the same peculiar character as those at Grade; the two-light windows have the flanks of the tracery pierced, which are almost invariably solid in the three-light windows. These windows look more Decorated than any



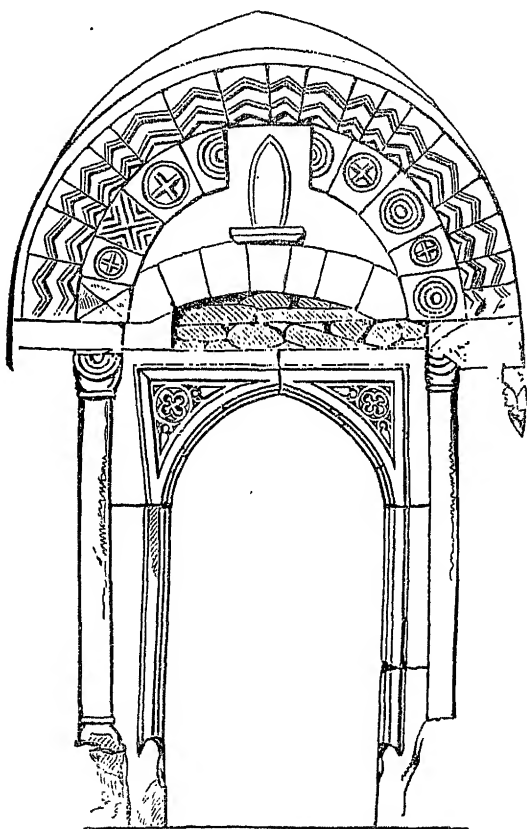
East Window.



Nave Window.

of the same sort I have seen, the sections of the hood mouldings particularly, so that I should not venture to be positive as to date.

<sup>3</sup> I believe most of this roof to be modern imitation.



Doorway, with Norman work, in the South Porch, Landewednack.

But by far the most interesting portion of this church is the groined porch and Norman doorway. The porch is late Decorated, the outer entrance is segmental arched in its outer order, the inner order dying into jambs, which are widely splayed inside and out. The vault runs north and south, and the diagonal ribs follow its curve, there being no side arches; the ribs are bold and deeply chamfered, meeting in a large keystone, carved as an angel bearing a scroll. The diagonal and end ribs are supported by angels bearing shields, and the cross ribs have elegantly proportioned swell chamfered corbels, which moulding occurs also on the corbels to the transept tabling. The inner doorway of the porch is of two distinct styles; the principal portion is Norman, of lofty proportions, beneath the tympanum of which is inserted a Perpendicular doorway, with drop arch, square-head traceried spandrils, and a well moulded jamb. The accompanying woodcut will explain the character of the Norman work.

The angle passage in the transept is well preserved. The window is of two lights, square-headed and widely splayed towards the chancel as at Grade; the lights are only 6 inches wide, the cill is 5 feet 6 inches from ground, but there is a rough stone immediately below, built partly into the wall, and projecting about 9 inches, affording just sufficient room for one person to stand on and look into the church. There appears to have been no provision for opening the window. The north aisle is Debased and uninteresting.

The tower is Perpendicular, of the usual type, of two stages unbuttressed, with stairs in the thickness of the north wall; a west door, blocked; immediately above it a three-light window with massive granite dressings, a plain soffited tower arch, two light belfry windows, with solid flanks and coarse square hoodmoulds, overhanging battlement, and roughly crocketed pinnacles. There are three bells, inscribed as follows—

*Sancta Anna ora pro nobis.*

*Sancte Michalaz ora pro nobis.*

*Nomen Magdelene gerit campana melodie.*

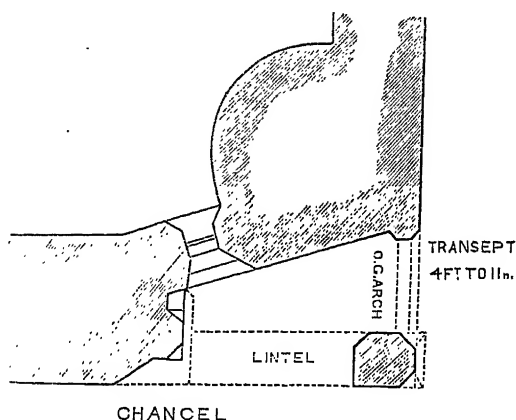
At the commencement of each of these inscriptions is

introduced a cross flory, and an escutcheon; on the first and third the escutcheon is charged with a Tau and a bell, resembling the symbol usually assigned to St. Anthony; on the second it is charged with three lions passant.

As at Grade, the eastern wall of the porch is attached to the transept.

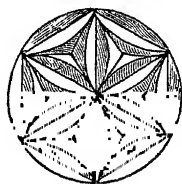
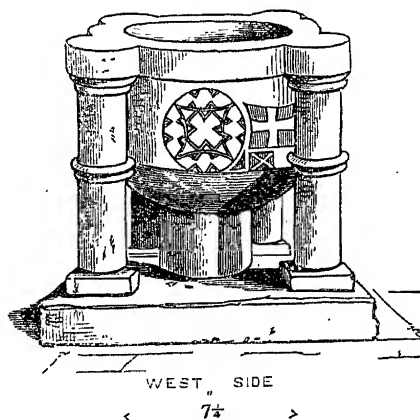
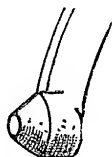
It is gratifying to know that the present rector, the Rev. Philip Vyvyan Robinson, is effecting decided improvements in the interior. The chancel has been cleared of its unsightly pews; a new polished serpentine pulpit has been put up; the tower arch opened, &c.; and it is to be hoped that the example set by him and the rector of Ruan Minor, the Rev. F. C. Jackson (from both of whom I have received much kindness and assistance), will speedily be followed in those churches of the deanery which I shall hereafter notice. I would take this opportunity of especially thanking the Rev. F. C. Jackson, in his capacity of rural dean, and John J. Rogers, Esq., M.P., of Penrose, for many interesting memoranda, and for affording me every facility in their power towards furthering the object of this memoir.

CURY.—Of precisely the same plan as Landewednack as far as arrangement, the only difference being in points of detail. Thus, this church is one bay longer and about 8 feet wider. The hagioscopic passage is in the same position,



with a window looking in the same direction, but much smaller. The object of the circular projection is not quite apparent.

The inner doorway of the porch is Norman, much smaller than that at Landewednack, and of a totally different character; the inner jamb and square head of the tympanum is enriched with zigzag as at Mylor (Arch. Journ., vol. x., p. 318), with nail head instead of additional moulding; the tympanum is incised with a series of intersecting circles; the inclosing arch is decorated with the lozenge and the pellet on the hoodmould; the outer jamb embattled; cushion capitals, which, with the rest of the doorway, are choked with whitewash. The chancel has been modernised. The porch is new. The transept is of fourteenth century character, but may possibly be an imitation of later date. The gable window is of three lights, with hood termination of early character. The east window is square-headed with reticulated tracery, and of rather large proportions. The font has been restored; as it is an interesting example of the shafted form met with at Grade and Landewednack, I give a representation of it with the old base and pedestal shafts here substituted in the place of the present serpentine pillars. The



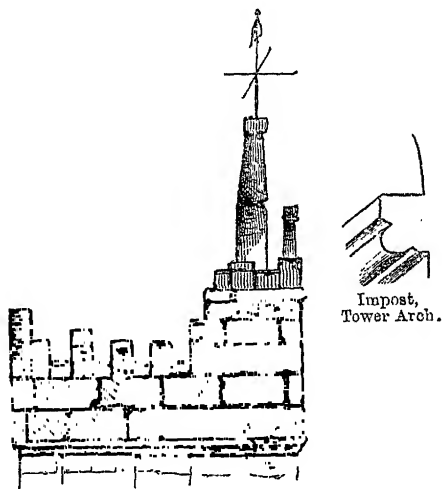
Panel, North Side.

east face is decorated with a quatrefoliated circle, and the



south side has a traceried circle, similar to that on the western face. The diameter of the bowl at top is 2 feet, and the base is 2 ft. 4 in. square.

The tower of Cury church is the most picturesque in the deanery, and, as its pleasing outline is effected by very simple means, I. have given a sketch of that portion from which it derives its peculiar character. The tower itself is of two stages; the west belfry window is very small and



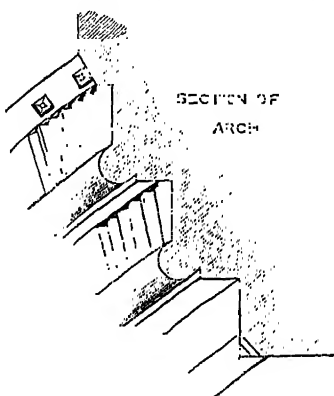
North Side of Tower Parapet.

without tracery; the north and south belfry windows have quatrefoils in the head; there are rudely carved heads to the hoodmoulds of the west window and doorway. The roofs are concealed by lath-and-plaster.

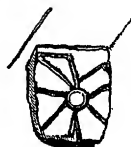
MANACCAN.—Same plan as at Cury, of rather smaller proportions, and the hagioscopic passage destroyed.

The tower is of the usual type, but its battlements and pinnacles are remarkably good in comparison with its neighbours. The west window is of two lights, which is unusual. The porch is modern, but the inner doorway, as at Cury and Landewednack, is Norman; the small proportions are rendered more apparent by its triple-recessed jambs and arch. The two outer orders of the arch are enriched with angular flutings; the chamfer of the inner order terminates close above the abacus. The form of the arch is depressed, and assumes a three-centred appearance.

The transept and chancel appear at first sight to be Early English; the latter is decidedly so; but the lancet window in the east wall of the transept may possibly have been moved from its original site: the rest of the transept is Perpendicular, of about the same age as the tower. In the angle of the chancel and transept, where the usual hagioscopic projection is found, the walls appear to have been rebuilt. Internally there is a chamfered angle and certain irregularities in the plastering, which show clearly enough that the walls have been disturbed.



A plain piscina with a shelf remains in the east wall of the transept. The chancel has a triple lancet in the east wall, inclosed within a slightly segmental arch; the centre light is 1 ft. 3 in. wide, side lights 1 ft. 2 in. In the south wall of the chancel are two single light windows; the westernmost being a plain lancet of the same width (11 in.) and character as the east window of the transept; the other, a trefoliated O.G. lancet of later date. Over the two arches on the north side of the chancel, which open into a Debased north aisle, are six corbels, cut with various devices, including a quatrefoliated circle, heart, Latin and St. Andrew's crosses and a Greek cross with St. Andrew's cross intersecting.

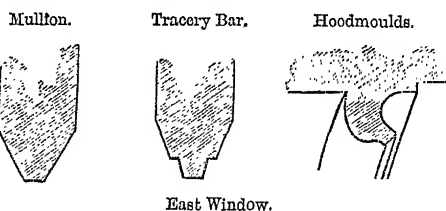


Side of Corbel.

I am sorry to add that the old font was removed by the late rector, and it now serves as a flower-pot in the rectory garden.

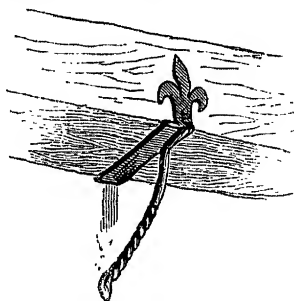
MAWGAN.—This is the largest of the south-transept churches, and one of the best and most interesting in the west of Cornwall; I regret that I am unable to illustrate it as freely as I should wish. External measurements are altogether out of the question, for the churchyard, eastward and northward, is not merely overgrown with weeds, but is a perfect jungle of nettles. The plan of the church proper is the same as the last, except that the north aisle has an additional bay. A small Debased transeptal projection to the north aisle, used as a pew by the Vyvyan family, together

with a modern mausoleum at the west end of the same aisle, and a modern vestry on the east side of the south transept, may be regarded equally as excrescences; for although the transeptal projection is of the same style as the north aisle, and is a feature which we shall meet with again at Germoe and Sancreed, it is not of sufficient importance to form a distinct class of church-plan, or to make the churches in which it occurs exceptions to the single-transeptal development. The transept and chancel are decidedly flowing Decorated, of the reign of Edward III. The gable window of the former is of three lights, trefoiled, with reticulated tracery, the horizontal cusps being particularly small; the hoodmoulding is chamfered both ways and returned. There are small flat buttresses of one stage against the gable wall, more Norman than Decorated in their proportions; but this shallowness of projection is not so noticeable in a district where buttresses are quite a rarity. The east window of the chancel is also of three lights, with reticulated tracery; but the tracery bars are of two orders, and the cusps are longer, and the arch sharper. The hoodmoulding is returned, but is of a somewhat better section.



East Window.

On the north side of the chancel is an old wooden eaves-gutter of large dimensions, supported on iron brackets. All



North Side of Chancel.

the windows of the church, with the exception of the two

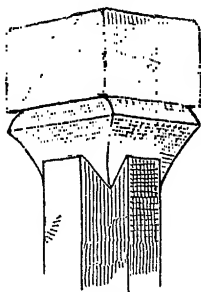
above mentioned, are of the lowest class of Debased work. The porch has been rebuilt, and, as at Landewednack and Cury, adjoins the transept; there are, however, no visible remains of Norman work. The tower is perhaps the finest in this part of Cornwall; it is of three stages, with remarkably rich pinnacles, clustered, crocketed, and finialed, and partly resting on carved corbels, an angel, &c., which also act as stops to the cornice. The turret staircase, as is usual in this district, is confined within the wall at the north-west angle. The belfry windows are of three lights, the west window of three lights, an abbot or bishop with a crosier in his left hand, over the apex; shields on each side of the springing of window and door arches. Over the apex of the



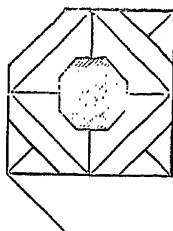
door the sacred monogram appears, and in the jambs carving of foliage, which springs at its base from behind busts of a king and queen.

The inner doorway of the porch is four-centered, and by its side is a blocked up *benatura*.

There is an elaborately carved waggon roof to the north aisle, full length angels bearing books, and some bold Renaissance scrollwork. The chief points of interest, however, in the interior are two recumbent effigies in the south transept, and the angle or hagioscopic passage. Although this is by far the finest example of one of the chief peculiarities of the churches of the Lizard, it is quite unnecessary for me to



Capital of Octagonal Shaft.



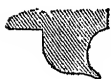
Plan of Base of Octagonal Shaft.

describe it, as Mr. Rogers has rendered it full justice in his memoir and illustrations in vol. xi. of this Journal. The base

of the small octagonal shaft is, however, so interesting, as a specimen of what can be done by simple chamfering, that I am induced to give a plan of it on a somewhat larger scale than that adopted by Mr. Rogers.

The effigies in the south transept were removed to this church from a small chapel in the parish, now in ruins, belonging to the Carminow family. They are of the reign of the first Edward, or, more correctly speaking, they belong to the early part of the fourteenth century. The spurs are broken off. The feet of the lady rest on a griffin. White-wash has been liberally applied to both figures, which, considering the changes and risks to which they have been exposed, have not suffered so much from the lapse of time as might have been anticipated. The knight and his lady might indeed be accommodated better; as it is, they call for restoration, not only for themselves, but for the building which their grandchildren might have helped to build.

GERMOE.—Of precisely the same general arrangement as the church last described, but ruder in construction, and possessing one or two interesting points of difference. The transeptal projection to the north aisle is shallower, the chancel and north aisle are one bay shorter, the porch is eleven feet westward of the south transept, and the hagioscopic passage is wanting. The tower, as usual, is Perpendicular, of three stages, the north aisle Debased, and the rest of the masonry Decorated. The chancel having been rebuilt since my first visit in 1852, I shall describe it as it then existed. The east window is an insertion of late date; the south wall contains a simple trefoliated O.G. headed lancet, within two feet of the transept wall, and a blocked-up priests' doorway. The transept has an eastern two-light trefoiled-headed window, and a three-light trefoliated O.G. headed window in the gable. Externally, this window has a square hood-moulding, returned and raised considerably above the heads of the lights; <sup>4</sup> internally, there is a lofty scoinson arch, and a large blank whitewashed space where the tracery ought to be. In one of the cills of the Debased windows of the north aisle may be seen a fragment of Decorated tracery, which I have little doubt belonged to the window in question. Between



<sup>4</sup> This hood-moulding is possibly original, and inclosed square-headed tracery, as in nave window.

the transept and porch occurs another three-light window, with trefoiled O.G. heads and rude quatrefoliated spaces between the mullions and the lintel. The porch is one of the best specimens of Decorated work in the west of Cornwall: its inner and outer doorway are deeply moulded and continuous; the inner one still retains the stone socket for the upper hinge, the hole being no less than 5 inches in diameter.



Outer Entrance.

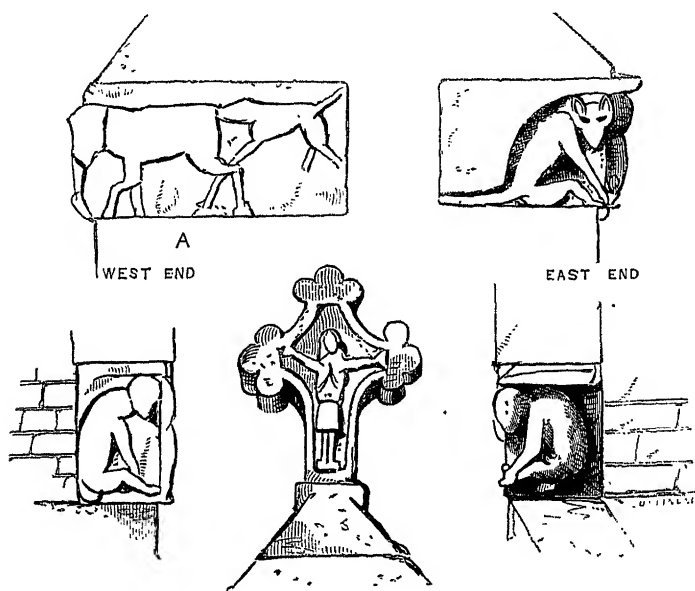


Inner Entrance.

I would call attention to the central moulding in the section of the inner entrance, as indicating considerable thought in the designer; its diameter is 3 inches, while the outer one is only  $2\frac{3}{4}$  inches, and the inner one is only  $2\frac{1}{2}$  inches; this, however, was not sufficient, for it will be seen that the tangent of the central moulding is in advance of the main diagonal of the jamb, as shown by the dotted line at A in the section. The sculpture on the corbels to the gable and the crucifix are semi-incised and sunk, produced by very simple means, but powerful in effect, and might be suggestive to modern architects in cases where money happened to be scarce (see cuts, next page). Of course I am not desirous to see long-tailed monkeys upon our porches, or the rules of perspective illustrated as in the animals at A, but a few leaves or some natural forms, and especially birds, might be most inexpensively portrayed by the same simple and easy method as this old thirteenth century carver adopted. The three monkeys keeping watch round the corners are expressive even in their present worn condition.

The construction at the angle formed by the south transept and chancel differs from all the other churches of this plan already noticed. Externally there are no signs of any passage having existed within the angle, internally it is still more evident that no such arrangement was ever planned. The mouldings, therefore, which occupy this angle, if *in situ*,

and I see no reason whatever to doubt it, would be indicative of an uncommon scheme of some sort, which I confess I am unable to explain, but upon which possibly some archaeologist

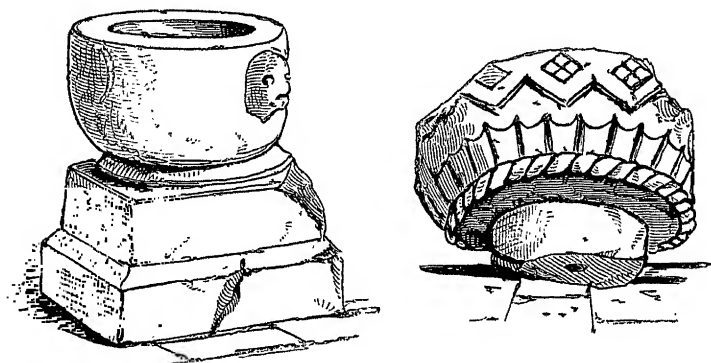
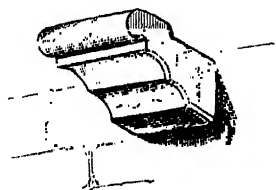


Germoe.—Crucifix on the Apex of the Gable, &c.

may be able to throw light. I give a careful section of this moulded angle, which, it will be seen, is of the same character as the external doorway of the porch, indeed the whole of the south side of the church appears to be of the same date,—probably about 1340. The mouldings stop at about 7 feet from the floor, and then start diagonally in an arched or curved form for about 12 or 13 inches in length, where they appear in a rough and uneven state, as if portions had been broken away. My first impression was that it formed the springer of the diagonal rib of a

groined roof, which might have existed before the north aisle was added, and that the church was designed as a

Decorated cross church, with an intersecting stone roof at the crossing. To this it may be objected that it is improbable such a roof would be constructed in a district so far removed from good masons, and in a church of such small dimensions and unimportant character. We must not, however, forget that St. Michael's Mount is close at hand (within 5 miles) and that the porch bears evidence of the presence of some one a little higher than the ordinary class of country builders. A stronger objection would be that the walls were insufficient for this purpose, being but of the ordinary thickness, and built of rubble. I could find no sign of a similar treatment at the other angle of the transept, and it occurred to me that it might have had to support some beam or loft belonging to some ritual arrangement, wherein the high altar and transeptal-chapel altar were both concerned; in other words, that the passage existed as in the examples referred to above, although neither projecting, nor on the ground, nor hagioscopic. In the middle of the west wall of the transept is a small stone corbel lower than any of the present roof-timbers; the sunk portion at the top shows its purpose to some extent, and it may possibly indicate the original springing of the first roof. All the existing roofs are of the usual barrel shape and ceiled. The font is of singular design, the bowl very rudely ornamented with three heads carved in relief, as here shown in the woodcut.



A fragment of an old Norman font lies close by; its



extreme diameter appears to be not more than 1 ft. 10 in. The whole of the church fittings require instant dismissal, and with the exception of the chancel the building demands a thorough reparation, the older portions and wrought stone work being in a deplorable state of dilapidation.

In the north-east angle of the churchyard is a singular little structure commonly known as St. Germoe's chair. Mr. Rogers suggests that it might have formed part of sedilia or an aumbry ; but the form, detail, and dimensions are so thoroughly those of the Holy Well often to be met with in this county, that I have little doubt it is an original example of relics of that class ; but whether *in situ*, or removed from some other place, I cannot determine. There is nothing about it in common with the church, and I shall therefore reserve it for a future paper on the Holy Wells of Cornwall.

(To be continued.)

CONTRIBUTIONS TO THE ANCIENT GEOGRAPHY OF THE TROAD.

ON THE SITE AND REMAINS OF LARISA.

By FRANK CALVERT, Hon. Corresponding Member of the Archaeological Institute.

THE Larisa which forms the subject of the present memoir was one of the ancient towns situated between Alexandria Troas and Cape Lectum, and according to Strabo was contiguous to Colōnæ and the Acheum<sup>1</sup> near Hamaxitus, and in sight of Ilium, from which place it was distant about 200 stadia. This author tells us that there were many places of the name of Larisa in the Troad, but that in his opinion the Larisa in question was not the Pelasgic settlement mentioned by Homer,<sup>2</sup> and in support of this view quotes the Iliad (ii. 840),

Ἴππόθοος δ' ἄγε φῦλα Πελασγῶν ἐγγεσιμῶρων,  
Τῶν, οἳ Λάρισσαν ἐριβόλακα ναιετάασκον.

Strabo further observes that, when Hippothous, the son of the Pelasgian Lethus, was killed by Ajax, he is described as having fallen Τῇλ' ἀπὸ Λαρίσσης. (Iliad xvii. 301.)

Strabo therefore assumes that the Larisa near Cyme, distant about 1000 stadia from Ilium, was more probably alluded to by the poet, the Larisa near Cape Lectum being too close, since Hippothous could not then be said consistently to have fallen far from home in the contest over the body of Patroclus.

The inhabitants of Larisa were transferred by Antigonus to Alexandria Troas at the same time with those of Colōnæ and other towns and strongholds of the Troad.<sup>3</sup>

In Pliny's time Larisa, like Colōnæ, had disappeared.<sup>4</sup>

Amongst modern writers, in Webb we find that Athenæus makes mention of the hot mineral springs near Larisa in the

<sup>1</sup> Ἦν δὲ τῷ Αἰαίῳ συνεχῆς ἡ τε Λάρισα καὶ Κολωνάι, Strabo, Cas. 604.

<sup>2</sup> Strabo, 620. Strabo spells Larisa with one σ, Homer and other authors

with two.

<sup>3</sup> Strabo, Casaub. 440, 603, 604, 620.

<sup>4</sup> Pliny, l. 5, c. 32.

Troad, and Pococke in consequence places that town at Lidgia Hammam (Ilidgia<sup>5</sup>), or at the hot springs near Alexandria Troas; and Walpole adopts the same opinion. Yet Athenæus mentions that these hot springs were near Tragesæ, or in the country near the Trojan Larisa (περί Τραγᾶσας τὰς ἐν τῇ Τρωϊκῇ, Λαρίσση), and not at Larisa itself. In fact, Strabo mentions that these Tragesæ salines, where the salt crystallised naturally in the season of the Etesian winds, were near Hamaxitus. Now Tragesæ was not at Lidgia Hammam, but at a place called Touzla, where these hot saline springs still exist, and continue to furnish abundant supplies of salt.

Thus far I agree entirely with Webb. He proceeds however to say that half-way between Touzla Chai (or the "salt river," into which these springs empty themselves) and Alexandria Troas, six hours distant apart, is the village of Nesrahkeni, which he is inclined to identify with the site of Larisa. No place of that name exists; but, by reference to the map which accompanies his work, the village of Kiosse-deresi is evidently intended. This place is distant a mile and a half from the coast, and Webb observes in support of his hypothesis that Strabo's meaning appears to be that Larisa and Colōnæ were not on the sea when he mentions Chrysa in conjunction with them, describing it alone as situated on a rocky promontory overlooking the sea. Webb appears to have formed his conjecture on an erroneous interpretation of this passage, which does not apparently convey the meaning he would attach to it.<sup>6</sup>

In Xenophon we find it unequivocally stated that Larisa was not an inland town, but situated on the coast; for in mentioning the death of Xenis, a Greek of Dardanus, who was appointed by Pharnazabus the satrap of the kingdom of Priam, he states that Xenis' widow Mania, succeeding him, raised a body of Greek mercenaries, and took the maritime towns of Larisa, Hamaxitus, and Colōnæ;<sup>7</sup> and again in the first Peloponnesian war the admiral, Mindarus, on leaving Erēsus for Abydos, in order to avoid the Athenians, steered along the Asian coast towards the Hellespont, and sailed by Lectos, Larisa, and Hamaxitus.<sup>8</sup>

<sup>5</sup> Mentioned in the memoir on Colōnæ, *Archæol. Journ.* vol. xvii, p. 288.

<sup>6</sup> Osservazioni intorno, &c., l'Agro Trojano, pp. 70, 73.

<sup>7</sup> Xen.

<sup>8</sup> Thucydides, viii. 101: παραπλευσάντες Λέκτον καὶ Λάρισσαν καὶ Ἀμαξιτὸν.

From the testimony of these ancient authorities I was fully convinced that the site of Larisa was to be found on the sea coast, and, with that idea, and from its known proximity to Colōnæ, I sought for it along the shore, proceeding in a southerly direction from that ancient town. At the distance of about six miles from Colōnæ and twenty-one from Ilium Novum (nearly the exact distance given by Strabo), I came accordingly upon an ancient site occupying the low hill called Liman tépéh (Harbour Mound). This hillock, situated a few hundred yards from the beach, and bearing about W.N.W. from Tenedos, is flat topped and partly artificial, and is comprised in the narrow belt of oolitic formation which fringes almost the entire length of the Hellespont, on the Asiatic side, as well as the Ægean Sea down to near Cape Lectum. This Liman tépéh was conjectured by Sir William Gell to be the site of the ancient Colōnæ, an opinion in which Hobhouse concurred.<sup>9</sup>

Some foundations of buildings and the usual fragments of black glazed pottery are the only remains that mark the site of Larisa, whose proximity to the modern village of Kiossederesi has conduced, as in too many similar instances, to their annihilation. The town appears to have been but of small extent, occupying the summit of the hill, which measures about 320 paces by 350, extending from its base towards the north, as far as the bay or harbour from which the site takes its modern name, and in a south and south-easterly direction. The harbour is still used at the present day as a place for shipping the produce brought down from the interior.

The necropolis was most probably situated towards the north-east ; for some peasants belonging to the neighbourhood informed me that several stone coffins had been dug up in that direction.

<sup>9</sup> Gell's *Topography of Troy*, p. 19 ; Hobhouse's *Travels*, p. 684.

## Original Documents.

### THE WILL OF HENRY DENE, ARCHBISHOP OF CANTERBURY, DECEASED 15 FEBRUARY, 1502—3.

Communicated by the Rev. JOHN BATHURST DEANE, M.A., F.S.A.

KING HENRY VII., as it has been observed by Lord Chancellor Bacon, "was not afraid of an able man, as Lewis the eleventh was; but contrariwise, he was served by the ablest men that were to be found, without which his affairs could not have prospered as they did. For war, Bedford, Oxford, Surrey, D'Aubigny, Brooke, Poynings; for other affairs, Morton, Fox, Bray, the Prior of Lanthony, Warham, Urswick, Hussey, Frowick, and others."

The Prior of Lanthony, thus commended by so distinguished an historian, was Henry Dene,<sup>1</sup> who successively became Chancellor and Justiciary of Ireland, Bishop of Bangor, from which see he was speedily translated to that of Salisbury, Lord Keeper of the Great Seal, and Archbishop of Canterbury. The merit which caused his elevation to such high dignities, must have been, as recognised by Lord Bacon, of no ordinary character; we do not find that, either by birth or connections, he enjoyed the advantages of family interest. He was probably a native of Gloucestershire, born about 1430, and, according to tradition, as stated in the *Athenæ Oxonienses*, near Gloucester,<sup>2</sup> an obscure member, it may be supposed, of the ancient family of Dene, of Dene in the Forest of Dean, settled near St. Briavels' Castle as early as the reign of Henry I., or of that branch which, in the reign of Edward III., was seated at Yatton in Herefordshire.

He was educated at Oxford, as stated by M. Parker, Godwin and other writers;<sup>3</sup> it has been asserted that he was of New College,<sup>4</sup> and took his

<sup>1</sup> Sometimes written Deane, or Denny. In the sepulchral inscription given by Weever, the name is Dene, as likewise in Parl. Writs and other records. In Pat. Edw. IV. regarding the union of the two Lanthons, it is written Deen.

<sup>2</sup> This tradition appears to be supported by numerous details connected with the history of Henry Dene, and which were brought before the Institute in the Memoirs communicated by the Rev. J. Bathurst Deane to the Historical Section at the Meeting in Gloucester, July, 1860. The collateral evidence tending to show that the Archbishop may confidently be numbered amongst Gloucestershire Worthies was then fully stated. We hope that Mr. Bathurst Deane may hereafter fulfil his purpose of

publishing, in more ample form, these contributions to the history of the ancient family of Dene, including the Biography of the Archbishop, and a Memoir of Sir Anthony Deane, Chief Commissioner of the Royal Navy in the reign of Charles II., whose Treatise on Naval Architecture, in the Pepysian Library, would form a desirable addition to such a volume of *Parentalia*.

<sup>3</sup> The Epistle to the University, cited by Anthony a Wood, *Athenæ Oxon. ed. Bliss*, vol. ii. p. 690, as from Archbishop Dene, and containing an allusion to Oxford as his "*benignissima mater*," will be found appended *infra*.

<sup>4</sup> This supposition appears to rest only on the statement of Godwin, *De Præs.* p. 132; "in Collegio Novo Oxoniæ edu-

doctor's degree there; his name has not been found, however, in the Registers of Winchester College. In 1 Edward IV., 1461, he became Prior of Lanthony near Gloucester, at that period designated *Lanthonia Secunda*, being a cell to the Priory of Canons of St. Austin at Lanthony in Monmouthshire; subsequently it became the principal house, the two Lanthonies having been united, 21 Edward IV., 1481. The reasons assigned by the king for that measure were the exposure of *Lanthonia Magna*, from its being in the Marches, to the incursions of the Welsh, by which it had become so wasted and ruined, that divine worship and the regular observance of the order had ceased; the accustomed hospitality and alms were altogether neglected: also, that John Adams, Prior of the said Lanthony in Monmouthshire, had wasted the revenues, and daily did more waste and destroy the same, having moreover in the said Priory not more than four canons—"minus religiose viventes." These facts having come to the king's knowledge, and also that by the prudent government of the Prior and Convent of Lanthony near Gloucester, divine worship and regular observances were there duly performed with great honor and decency, as far as their revenues sufficed, the right of patronage, advowson of the priory or conventual church, with all the possessions of Lanthony *prima*, in Wales, were granted by Edward IV. to Henry Dene, Prior, and to the Convent of Lanthony *secunda*, and to their successors, in consideration of three hundred marks paid into the king's hands.<sup>5</sup> It is probable that considerable works were carried out under the direction of Prior Dene at Lanthony near Gloucester; the gateway still existing, and on which an escutcheon of his arms, a chevron between three birds, may be seen, was doubtless built by him.<sup>6</sup> These birds, sometimes blazoned as Cornish choughs, may be regarded as the Danish ravens, in allusion to the name of Dene.<sup>7</sup> Such an allusion, it may be remembered, has been pointed out in a former volume of this Journal, in a valuable memoir on an heraldic window in York Cathedral, associated with the name of Peter de Dene, a canon of that church in the fourteenth century, as the donor.<sup>8</sup>

The abilities of the Prior of Lanthony, as Bishop Godwin remarks, were recognised by Henry VII., as we have seen that they had been by his predecessor Edward IV. The interest, through which his advance-

catum testatur in Ecclesiastica historia Harpfeldius, utcumque Cantabrigienses eum pro suo vendicent." No such circumstance is stated by Harpfeld, who says that Warham (not Dene) was of New College. Archbishop Dene is admitted into Cooper's *Athenæ Cantabrigienses*, pp. 6, 520, but the researches of the compilers of that valuable work do not appear to have found any evidence in support of his supposed connection with Cambridge.

<sup>5</sup> Pat. 21 Edw. IV., 10 May, 1481. Monast. Angl. new edit. vol. vi. p. 139.

<sup>6</sup> This gateway forms the subject of a beautiful etching by Coney, in the *Monasticon*, *ut supra*.

<sup>7</sup> The arms attributed to Henry Dene, when Archbishop, and given by Willemet

in his *Heraldic Notices of Canterbury Cathedral*, p. 157, as formerly existing in the Hall of the archiepiscopal palace, are—*Arg.* on a chevron *gu.* inter 3 birds *sa.* as many crossiers of the field. In MS. Lambeth, 555, cited by Mr. Riland, in the "Blazon of Episcopacy," p. 4, the crossiers are blazoned *or*, instead of *argent*. They may have been added in allusion to the Archbishop's triple preferment, Bangor, Salisbury, and Canterbury. The Archbishop's arms occurred "on painted bricks," probably paving tiles, at the Black Friars, Gloucester, to which he may have been a benefactor. Rudge, *Hist. Glouc.* p. 315. Such tiles were also in the Lady Chapel at Gloucester Cathedral.

<sup>8</sup> *Archæol. Journal*, vol. xvii. p. 28.

ment may have been promoted, has not been recorded. It has been stated that he was indebted to Cardinal Morton for preferment; in September, 1495, he was appointed Chancellor of Ireland, where the cause of Perkin Warbeck had from the first been espoused by numerous adherents to the House of York, and where under the nominal government of the young Prince Henry, Duke of York, with Sir Edward Poynings as Deputy, a conciliatory policy, fraught with difficulties, had been adopted. The return of the Pretender, who had been cordially received by Margaret, Dowager Duchess of Burgundy, was a serious cause of apprehension. Through the talents and energy of the Deputy and the Chancellor, who is designated by the chronicler Hall—"a man of great wyt and diligence," the disaffected nobles were brought to obedience, the Irish Parliament was prevailed upon to pass the memorable statute known as the Poynings Act, which established the authority of the English government in Ireland, and tranquillity was fully restored, so that when Warbeck appeared at Cork in the following year, the Irish refused to venture their lives in his cause. Henry was doubtless well pleased with the mission; the first mark of his favor occurred on the death of Richard Ednam, Bishop of Bangor, probably towards the close of 1495, when Prior Dene was preferred to that see;<sup>9</sup> on January 29 following, the king, fully confiding in the fidelity and prudent sagacity of Henry, Bishop of Bangor, constituted him, on the recall of Sir Edward Poynings, Deputy and Justiciary of Ireland.<sup>1</sup>

The see of Bangor was at that period in a very neglected condition, and its cathedral ruinous; Godwin relates the evils which had arisen from perpetual dissensions between the Welsh and the English, non-residence of previous bishops, and the cupidity of the neighbouring nobles who had possessed themselves of its property. Bishop Dene addressed himself with energy to remedy these evils. Amongst the ancient possessions of Bangor there was an Island, situated off the northern extremity of Anglesea, and called the "Isle of Seals," in Welsh,—*Ynys y Moel Rhoniad*, now known as the Skerries. It is thus described by Matthew Parker, in his *Life of Archbishop Dene*:—"Est ad septentrionem insulæ Monæ, quam Angleseiam jam nuncupant, inter promontoria Corneti ejusque quod Caput Sanctum dicitur, interposita insula quam veteri Britannico vocabulo *Ynys, sive Moyl, Rhoniad, i.e. phocarum seu alitum insulam, vocant, quia ea marina animalia magno ibidem numero verno et autumnali tempore singulis annis capiuntur.*" *De Antiqu. Brit. Eccl.* ed. Drake, p. 451. It appears by the *Record of Caernarvon*, which gives—"partem W. Gruffith in insula Focarum," that many persons had acquired rights in the island, and by a list of "*Carte facte super Insulam Focarum per diversos,*" *ibid.* p. 253, we learn that great part of the shares, or "*gwelys,*" had been bought up from various owners by William Griffith in the reign of Henry VI. It further appears by a document amongst the archives of Bangor Cathedral, printed by Browne Willis in the *Survey of that church*, Appendix, p. 244, that the ancient right of fishing in that isle, appertaining to the Bishop and the church of Bangor, having been some time disused, Bishop Dene in person went thither, by assent

<sup>9</sup> Pat. 12 Hen. VII. The temporalities of the see of Bangor do not appear to have been restored to him until Oct. 6, 1496; 12 Hen. VII. See Le Neve's

*Fasti*, ed. Hardy, vol. i. p. 103.

<sup>1</sup> 11 Hen. VII., "apud Westm. die Jan. 29." *Lansd. MSS.* vol. xlv. p. 31.

of all his tenants of the lordship of Cornewylan, Sir William Griffith, of Penrhyn, excepted, and that the bishop's servants took, on 7 October, 1498, "twenty-eight fishes called Grapas." Sir William Griffith sent his son with men in arms, and seized the fish by force. Bishop Dene, however, compelled him to make restitution, and established his right as lord of the fisheries of the island.<sup>2</sup> According to another account of this characteristic transaction, a number of Irish had effected a settlement there, and refused to recognise the superiority of the Bishop of Bangor, or to pay any rent. Bishop Dene took vigorous measures; having obtained a decision or formal declaration as to the legality of the claim, he proceeded in person with an armed force to the island, and speedily reduced the intruders to submission.<sup>3</sup> The cathedral and episcopal palace he found in a ruinous condition, never having been restored since their destruction by Owen Glendower, in the reign of Henry IV.: he rebuilt the choir, and was actively engaged in works of restoration, when, in 1499, he was translated to Salisbury.<sup>4</sup> On the death of Cardinal Morton, Lord Chancellor, 15 September, 1500, Henry VII. made choice of the Bishop of Salisbury as his successor; and on 13 October following he delivered the Great Seal to him at Woodstock, but with the title of Lord Keeper only.<sup>5</sup> It is remarkable that hitherto he had been permitted to retain his earliest preferment, that of Prior of Lanthony, *in commendam*.<sup>6</sup>

This mark of royal favor was only the preliminary to the highest distinction which could be conferred upon him. The see of Canterbury having shortly after become vacant, by the death of Thomas Langton, elected as successor of Cardinal Morton, but before his translation had been perfected, Henry Dene, Bishop of Salisbury, was elected 26 April, 1501; the temporalities were restored 7 August following;<sup>7</sup> and the pall was sent by the eloquent Hadrian Castellanus, the Pope's Secretary, and Legate to Scotland, but it was delivered by the Bishop of Coventry. The ceremonial on this occasion is given by Bishop Godwin. It is remarkable that, as has been recorded, he never was installed. In the same year he was constituted by Pope Alexander VI. Legate of the Apostolic See. Rymer, tom. xii. p. 791.

In the following year the Archbishop, feeling doubtless the increasing infirmities of age, resigned the Great Seal on 27 July, 1502, devoting himself wholly to the duties of his high station in the Church. No parliament had been held during the period that he had been Lord Keeper. He rebuilt

<sup>2</sup> Willis's Bangor, pp. 95, 244; Pennant's Wales, vol. ii. p. 274. See also Godwin, p. 132; Hist. of Anglesea, p. 39.

<sup>3</sup> Weaver, Fun. Mon. p. 231, describes this island as situated between Holyhead and Anglesea, and called "*Moir homicit*," the Island of Seals; it is, however, the island about 7 miles N. of Holyhead, called *Ynys y Moel Rhoniaid*, or commonly, the Skerries; the fishery, as it is said, still belongs to the church of Bangor. According to Browne Willis, one of Bishop Dene's successors, Bishop Robinson, in the reign of Elizabeth, alienated the island to his son. In the declaration regarding Seals-Island, B. Willis, p. 244,

it is called "Seynt Danyel's Isle," doubtless from Daniel, first bishop of Bangor.

<sup>4</sup> He succeeded John Blythe, who died 28 Aug., 1499; the custody of the temporalities was granted 7 Dec., and plenary restoration made 22 March following.

<sup>5</sup> Claus. 16 Hen. VII.

<sup>6</sup> "Henricus episcopus Sarum Prioratum Ecclesie B. Marie juxta Glocestriam in commendam tenuit." Reg. Sar. cited by Bishop Kennet, Coll. MS. Brit. Mus.

<sup>7</sup> Rymer, Fœd. tom. xii. p. 773. "Pat. 16 Hen. VII. Teste Rege apud Lanthony," 7 Aug. The king may have been on a visit to Henry Dene, possibly still Prior at that time.



great part of the archiepiscopal manor-house at Otford. It is also recorded that he repaired Rochester Bridge, and strengthened the coping or parapet with iron-work. His name appears only twice on great public occasions, but those were interesting and important, namely, the nuptials of Prince Arthur with Catherine of Aragon, solemnised in St. Paul's, 14 November, 1501, and the negotiations for the marriage of the Princess Margaret with James IV. King of Scots. At the first Archbishop Dene officiated with nineteen mitred bishops; a lively narrative of the sumptuous ceremonial is given by the chronicler Hall. The negotiations for the marriage of the princess occupied a considerable time, and required great diplomatic delicacy. Three commissioners of tried abilities were selected, namely, the Archbishop, Fox, Bishop of Winchester, and the Earl of Surrey; the matter was at length brought to a successful issue. The term of Henry Dene's long and busy life now drew towards a close, and in anticipation of death he made his will, remarkable for the omission of all allusion to his own origin and connexions, and for the singularly minute attention with which he gave directions regarding his obsequies, the place and manner of his interment, the services for the repose of his soul, the alms to be dispensed on the occasion. The most urgent entreaties were addressed to his executors, Sir Reginald Bray, the Archdeacon of Canterbury, and two others, that they would faithfully carry out his last wishes. He died at Lambeth, 15 February,<sup>8</sup> 1502—3; the instructions regarding the transport of his remains to Canterbury and their interment in the Martyrdom with solemn obsequies, to which he had appropriated in his lifetime no less a sum than 500*l.*, were carried out under the superintendence of his chaplains, Thomas Wolsey and Richard Gardiner, appointed to that duty by his executors. The corpse was transported by the Thames to Faversham in a barge, attended by thirty-three mariners in black attire, with candles burning; and thence conveyed by the same attendants to Canterbury in a funeral car (*feretro*).<sup>9</sup> Upon the coffin was placed an effigy (*ad similitudinem*), sumptuously vested in pontificals; sixty gentlemen accompanied the procession on horseback; fifty torches blazed around the corpse; it was interred on the feast of St. Mathias the Apostle (February 24), near the resting-place of Archbishop Stafford in the Martyrdom at Canterbury Cathedral, in accordance with the directions in his will. A fair marble stone inlaid with brass was there placed as his memorial. This existed when Weever compiled his "Funerall Monuments;"<sup>1</sup> he has recorded the inscription which may also be seen in Somner's Canterbury, Appendix, p. 4. The monumental brass was preserved as late as 1644, when it was seen by Joseph Edmonson, as stated in Hasted's MS. Collections in the British Museum; it probably was destroyed in the Civil Wars, when according to tradition so large a number of fine memorials were despoiled in Canterbury Cathedral, and the metal was sold to the brass-founder.<sup>2</sup>

The pious and benevolent purposes so minutely set forth in the following

<sup>8</sup> In the Obituary of the Monks of Canterbury the date is given as 16 Feb. Ang. Sac. t. i. p. 124. The inscription on the tomb (Weever) and MS. records of the church of Canterbury give 15 Feb. See also the authorities cited by Godwin, de Præs. p. 133.

<sup>9</sup> Antiqu. Rot. cited by Bishop Kennet,

MS. Brit. Mus. The particulars regarding the convoy to Canterbury Cathedral are extracted from a MS. Register of that church.

<sup>1</sup> Ancient Funerall Monuments, p. 232; published in 1631.

<sup>2</sup> Archbishop Dene's tomb in the Martyrdom is thus noticed by Leland:

document appear to have been in great part frustrated. In an Obituary amongst the archives of the church of Canterbury, a remarkable monition may be found how vain are the most careful testamentary provisions. It is there recorded of Archbishop Dene,—“*Iste Archiepiscopus non habuit memoriam xxx. dierum, ut mos est Archiepiscoporum, propter paupertatem. Erat valde deceptus per executores suos; multa bona reliquit post se, sed executores sui sceleratissimi furabantur, ut dictum est.*”<sup>3</sup> The onerous avocations of the Archbishop’s friend and principal executor, Sir Reginald Bray, and probably his declining health, prevented doubtless his giving the supervision and personal direction so earnestly solicited in the will. Sir Reginald died in the following year. His character stood too high to admit of a suspicion that he participated with the “*executores sceleratissimi*” in the spoils. Thomas Wolsey, destined so speedily to occupy a prominent position in public affairs, had been taken from his rectory of Limington near Leicester, where he had incurred some disgrace, and became chaplain to the Archbishop, in whose will his name does not occur, although, as it chanced, the charge of carrying out the last wishes of his patron was confided to him.

A remarkable tribute to the character and public services of the prelate, of whose career a brief sketch has been thus submitted to our readers, was thus expressed by the Bishop of Rochester, in his sermon at the funeral of Elizabeth, queen of Henry VII., Feb. 23, 1502—3, when, taking as his text Job, xix. 21,—“*Miserimini mei saltem vos amici mei, quia manus Domini tetigit me,*” he said—“These words I speak in the name of England, on account of the great loss the country has sustained of that virtuous Queen, of her noble son the Prince Arthur, and of the Archbishop of Canterbury.”

#### THE WILL OF ARCHBISHOP DENE.

EXTRACTED FROM THE PRINCIPAL REGISTRY OF HER MAJESTY’S COURT OF PROBATE IN THE PREROGATIVE COURT OF CANTERBURY.

(Register Blamyr, fo. 181 vo.)<sup>4</sup>

In nomine summe et individue trinitatis, patris, et filii, et spiritus sancti. Amen. Inevitabilis mortis sententia nulli omnino hominum parcens, ymmo omnem hominem cujuscumque preeminencie, dignitatis, sexus aut conditionis tremenda sua lance concludens et vulnerans, humane creature et rationali acerba nimis et amara redderetur, nisi, post cursum hujus mundi ac vite humane continuo fluctuantis, vita beator in celesti patria speraretur. Et proinde humane providencie sagacitas considerans nature legibus nil morte certius, ejus hora nichil incertius, solebat hujusmodi dissolutionis terminum non solum operibus virtuosius et meritoriis, sed etiam bonorum suorum temporalium provida dispensacione, provenire, ut sic ipsa inopinata mortis

“In the cross isle betwixt the body of the chirche and the quire northward ly buried Pechem and Wareham. Also, under flate stones of marble, Deane, afore priour of Lanthony, and another bishop.” Itin. vol. vi. p. 5. The slabs, stripped of the brasses, are mentioned by Hasted as existing when his history of Kent, published in 1778, was compiled.

<sup>3</sup> Anglia Sac. vol. i. p. 124.

<sup>4</sup> A transcript of the Will of Archbishop Dene is preserved at Canterbury, Somner, Antiqu. of Cant. part ii. p. 78. states that it is found there in Reg. D. The following copy is preserved in the Register of Thomas Goldstone, Prior of Canterbury, amongst wills proved, *sede vacante*, before Roger Church, doctor of decrees, deputed as keeper of the Prerogative.

hora diligenti ordinatione proventa queat securius, et valeat expectari. Quod ego, Henricus, permissione divina Cantuariensis Archiepiscopus, totius Anglie primas, et apostolice sedis legatus, mee interiori mentis oculo pie revolvens, laus sit summo Deo, compos mentis et sane memorie, adversa tamen corporis valetudine commotus et perturbatus, timensque michi periculum mortis imminere, condo testamentum meum ultimam meam voluntatem in se continens, in hunc modum. In primis siquidem in sinceritate fidei catholice integer et indubius existens, commendo animam meam Deo omnipotenti creatori meo,<sup>5</sup> beatissime virgini Marie matri sue, totique celesti curie triumphanti. Et, cum naturale sit ut cinis in cinerem revertatur, ut ubi sumpsit originem ibi finem sorciatur, volo et ordino corpus meum humandum et sepeliendum in ecclesia mea Cathedrali Cantuariensi, Ecclesia Christi nuncupata, in illo videlicet loco quo beatus martyr Thomas olim dicte ecclesie Archiepiscopus gladiis impiorum occubuit, ubi inibi conveniencius fieri possit; et, si apud Lamehithe me diem meum claudere extremum contingat, tunc volo quod corpus meum deferatur et transvehatur per terram ad dictam ecclesiam meam Cathedralem Cantuariensem, si id decenter et convenienter fieri poterit, alioquin per aquam in mea barga vel alia usque ad Manerium meum de Ford,<sup>6</sup> vel monasterium de Faversham Cantuariensis diocesis, eo decencius et conveniencius quo fieri possit, et ab illo loco usque ad ecclesiam meam Cathedralem Cantuariensem predictam in charieto honesto ad hoc apto et ordinato deportetur, cum capellanis, domesticis, et servitoribus meis, equitibus concomitantibus et assistentibus. Et volo quod quilibet eorum habeat unam robam seu togam de panno nigro de tribus virgatis, aut magis vel minus, secundum qualitatem et quantitatem personarum, et discrecionem executorum meorum inferius nominatorum, cum capuciis et tipetes convenientibus. Item volo quod conducentur duodecim honesti pauperes assistentes corpori meo in itinere versus Cantuariam, vel in barga, ad tenendum faces et torceos ardentes circa corpus meum usque ad loca predicta, et deinde ad ecclesiam meam predictam Cantuariensem, et quod etiam ordinentur et preparentur viginti et octo alii pauperes in Civitate et diocesi Cantuariensi, ad associandum corpus meum a prefato loco in quo me applicare contigerit, vel in itinere ad dictam ecclesiam Cantuariensem, et ad portandum faces et torchios in introitu Civitatis Cantuarie, et ad tenendum eosdem tempore exequiarum mearum, misse et sepulture mee; et volo quod quilibet eorundem pauperum habeat pro suo labore unam togam nigram cum capucio, et quod quilibet dictorum duodecim habeat iij s. iij d. vel plus, si videatur executoribus meis, quilibet dictorum viginti et octo habeat in pecunia xij d. Item volo quod ordinentur centum torchii et cerei, ac cetera luminaria sufficientia ad hujusmodi mea funeralia perficienda, et quod exponantur secundum quod opus fuerit, et quod hujusmodi torchiorum et cereorum remanentium aliqui reserventur in diem trigintalem, reliqui vero disponantur ad ecclesias et pia loca, juxta discrecionem executorum meorum inferius nominatorum. Item volo quod prepararetur quoddam funus, Anglice, — a herse, — in choro ecclesie mee antedicte, cum cereis et luminaribus, insigniis et armis, ac alio apparatu in hujusmodi funere requisito. Item volo quod dilectus michi confrater,

<sup>5</sup> Some phrase may have been here omitted in the Register, such as "filio suo Jesu Christo, redemptori meo."

<sup>6</sup> Ford palace, a residence of the arch-

bishops of Canterbury, distant about two miles from the coast, on the road from Reculver to Canterbury. Hasted, vol. iii. p. 624.

Prior dicte ecclesie mee Cathedralis Cantuariensis, funeralibus et exequiis meis interessens ad orandum pro anima mea, habeat et recipiat xx.s., Supprior vero confrater meus x.s., quilibet enim alius confrater meus et dicti Monasterii monachus in ordine sacerdotali constitutus, vj.s. viij.d., et quilibet non sacerdos iij.s. iiij.d. In die vero trigintali seu tricenali habeat Prior iij.s. iiij.d., Supprior xx.d., quilibet sacerdos xij.d., et quilibet non sacerdos vj.d.; rogans et orans omnes et singulos confratres meos supradictos quatenus infra mensem a die sepulture mee, si fieri possit, quilibet eorum in ordine sacerdotali constitutus dicat et celebret pro anima mea et animabus parentum, benefactorum, et amicorum meorum, ac omnium fidelium defunctorum, unam missam, et quilibet non presbiter dicat officium mortuorum, cum commendacionibus et suffragiis consuetis. Item volo quod pulsantes classicum et ceteri ministri dicte ecclesie pro laboribus suis allocentur juxta antiquum morem et discretionem executorum meorum. Item do et lego prefate ecclesie mee Christi Cantuariensi, et tumulo Sancti Thome Martiris in eadem, unam ymaginem Sancti Johannis Evangeliste de argento deaurato, ponder. clj. unc. Item do et lego fratribus mendicantibus commorantibus in Civitate Cantuariensi exequiis meis interessentibus, cuilibet domui seu ordini eorundem xij.s. iiij.d. ad orandum pro anima mea. Item lego Abbati et Conventui Sancti Augustini Cantuariensi ad celebrandum et orandum pro anima mea lxxvj.s. viij.d. distribuendum inter eos juxta voluntatem et discrecionem dicti Abbatis, ita quod celebrent exequias et missam defunctorum pro anima mea et animabus omnium fidelium defunctorum. Item do et lego priori et Conventui Sancti Gregorii Cantuariensi simili modo faciendum xij.s. iiij.d. Item Monasterio monialium Sancti Sepulcri Cantuariensi ad similiter faciendum xij.s. iiij.d. Item do et lego cuilibet sacerdoti seculari exequiis meis die sepulture mee in ecclesia Cathedrali predicta interessenti, ac missam pro anima mea eodem die in eadem ecclesia seu alia dicte civitatis celebranti, viij.d., et cuilibet clerico parochiali iiij.d., cuilibet vero alteri clerico superpelicio induto ij.d. Item volo quod die sepulture mee aut sequenti distribuuntur inter pauperes cujuscunque sexus, ad dictam civitatem et ecclesiam Cantuariensem confluentes ad orandum pro anima mea, xx. li.; inter eos distribuendum secundum numerum eorum et discretionem executorum meorum. Item volo quod supponatur loco sepulcri mei tempore conveniente per executores meos nominatos unus lapis marmoreus sculptus cum imagine enea insigniisque pontificalibus, cum aliquo conveniente epitaphio seu memoriali, unde possit dari occasio transeuntibus ad orandum pro anima mea. Item volo, dispono et ordino quod unus de confratribus meis, ecclesie mee Christi Cantuariensis commonachus, celebret et dicat quotidie et immediate post sepulturam meam, durante termino viginti annorum tunc proximo et immediate sequentium, unam missam apud altare martirii Sancti Thome martiris, et quod oret pro salute anime mee, parentum, benefactorum et amicorum meorum; et quod in die dominica celebret missam de ipsa dominica, aut de festo tunc occurrente, vel de Trinitate, ad suum beneplacitum; in secunda vero feria missam de Spiritu Sancto; tertia feria de Sancto Thoma; quarta feria de Requiem; quinta de corpore Christi; sexta feria de nomine Jesu, et in sabbato de Sancta Maria; et quod in omnibus hujusmodi missis dicat collectam—Deus cui proprium—cum hac clausula—Propiciare anime famuli tui Henrici, animabusque parentum, benefactorum, et amicorum suorum, etc. et quod hujusmodi confrater sic celebrans in singulis predictis missis post

evangelium, antequam transierit ad lavatorium, dicat psalmum—De profundis, etc., et roget omnes astantes quod singuli eorum dicat Pater noster et Ave Maria pro anima mea et animabus parentum, benefactorum, et amicorum meorum, etc.; et quod singulis septimanis dicat bis exequias et commendationes mortuorum pro salute anime mee et animarum predictarum; et quod quilibet confrater meus commonachus sic celebrans habeat et percipiat singulis septimanis, durante termino predicto, viginti denarios in pecunia. Et volo, si hoc confratri meo dilectissimo Priori dicte ecclesie mee et ejusdem ecclesie confratribus videatur honestum et conveniens, quod hujusmodi confrater, sic ut premititur, pro anima mea celebraturus septimanatim et cursorie, juxta ordinem senectutis et professionis eorumdem, assignetur et intabuletur per precentorem dicte ecclesie pro tempore existente. Et, si forte confrater sic intabulatus infirmitate aliqua aut alio impedimento legitimo detentus missam sic, ut premititur, celebrare non possit, tunc loco ejus sic impediti pro septimana illa, vel tempore quo impeditus fuerit, alius confrater subrogetur, ita quod nulla pretereat dies conveniens, durante termino dictorum viginti annorum, quin ibidem in dicto altari celebretur missa, ut premititur, in memoriam salutis anime mee et animarum predictarum, cum oratione et collecta supradictis. Item si corpus meum post obitum meum per aliquos dies apud Lamehithe seu alibi, ubi me mori contigerit, morari contingat, tunc per idem tempus volo quod celebrentur exequie et misse pro anima mea in capella mea, et in ecclesia parochiali de Lamehithe antedicta, seu alia ecclesia parochiali infra cujus parochiam me mori contigerit, et quod presbiteri, clerici, et alii ministri confluentes et exequiis hujusmodi interessentes habeant pro suis laboribus ad discretionem executorum meorum, et eodem modo fiant elemosine pauperibus advenientibus. Item volo quod post obitum meum, tam in permanendo apud Lamehithe seu alibi, quam in eundo versus Cantuariam, stando ibidem, et reddeundo (*sic*) domum, supportentur onera et expense familie mee et aliorum causa mei confluentium in victualibus et aliis necessariis ad hospitium meum pertinentibus, ita quod immediate post duos aut tres dies post redditum eorumdem quilibet capellanorum, familiarium et servitorum meorum de seipso disponat prout ei Deus melius dederit. Item volo quod omnia et singula premissa, et alia necessaria et oportuna onera circa sepulturam meam et vhecturam (*sic*) corporis mei ad ecclesiam meam Cathedralen predictam, sustentationemque familie ac funeralia mea perimplenda et perficienda, perimpleantur et perficiantur de et cum summa quingentarum librarum, quas ob eandem causam dedi et deliberavi in vita mea ad manus dilectorum michi in Christo magistrorum Hugonis Payntewyne<sup>7</sup> legum doctoris, Archidiaconi Cantuariensis, Willelmi Wiltone decretorum doctoris, Ricardi Mynours generosi, et domini Roberti Coofe capellani, quatenus ipsi eandem summam vel majorem, si major summa facultatum mearum haberi poterit, in et circa funeralia mea et onera predicta bene, fideliter, et plene, absque tamen magna voluptuositate, exponant et expendant prout coram altissimo in die Judicii respondere superinde voluerint. Item volo quod quilibet servientum meorum generosus impresenciarum (*sic*) michi deserviens habeat et recipiat pro labore suo illius termini in quo me ab hac luce migrare contingat xij.s. iiij.d., et etiam alios xij.s. iiij.d. ex dono. Et ultra hoc do et lego Thome Dudley xl.s.,

<sup>7</sup> Hugh Penthwin was collated to the archdeaconry of Canterbury 26 Nov. 1495, and died 6 Aug. 1504. Le Neve, edit. Hardy, vol. i. p. 43.

Mylo Knollys xiiij.s. iiij.d., Willelmo Briggys xxvj.s. viij.d., Thome Segar xxvj.s. viij.d. Willelmo Ryce xxvj.s. viij.d., Ricardo Walshe xiiij.s. iiij.d., et Willelmo Philippy's xl.s. et unum equum. Item volo quod quilibet servitorum meorum valectus, Anglice—A yomanne—ut supra, habeat pro suo salario termini supradicti x.s., et etiam alios decem solidos ex dono. Et ultra id do et lego Ricardo Chapmanne xl.s. et unum equum, Ricardo Spenser xl.s. et unum equum, Johanni Test coco meo xl.s., Johanni Salmon xx.s., Hugoni Porter xl.s., Rees xx.s., Johanni Golde xx.s., Willelmo Jones xx.s., et Willelmo Garwalle xiiij.s. iiij.d., et Ricardo Baker xx.s., Thome Clifforde xx.s. Item volo quod quilibet servitorum meorum, Anglice—A grome—habeat, ut supra, pro suo salario vj.s. viij.d., et alios vj.s. viij.d., ex dono. Et ultra id do et lego Johanni Favelle, xl.s. Item volo quod quilibet servitorum meorum, Anglice—A page—habeat, ut supra, pro suo salario iij.s. iiij.d. et alios iij.s. iiij.d. ex dono. Item do et lego Magistris Ricardo Wagh'n, et Hugoni Elys, ac domino Roberto Clerke, capellanis, ad celebrandum et orandum pro anima mea, cuilibet eorum c. s. Item do et lego confratri meo, domini Johanni Bell episcopo Mayonensi, suffraganeo meo,<sup>s</sup> ita quod intersit exequiis et sepulture meis ad officium ibidem, si opus fuerit, unum craterem stantem cum coopertorio deaurat' cum armis et insigniis meis, vel sex libras in pecunia pro eodem. Item volo, ordino, et per hanc meam ultimam voluntatem dispono, quod omnes et singule elargitiones, ordinationes, dispositiones, concessiones, donationes, et solutiones quicumque bonorum, catallorum, jocalium et rerum meorum quorumcumque in vita mea per meipsum, seu de mandato meo per alios quibuscumque domibus, monasteriis, prioratibus, aut aliis piis locis, aut alicui persone pro salute anime mee, seu intuitu caritatis vel benemeritorum suorum, aut alia ratione quacumque ordinate, disposite, donate, solute, et concesse, firme illibateque permaneant cum omni suo robore et effectu, quamvis in hujusmodi meo testamento et ultima voluntate de eisdem mentio specialis aliqua non habetur. Residuum vero omnium et singulorum bonorum meorum superius specialiter non legatorum, vel non donatorum seu dispositorum, funeralibus meis, ut premititur, prius peractis et impletis, debitis meis persolutis, et hoc meo testamento adimpleto, do et lego executoribus meis inferius nominatis, et fidei eorum ea committo ut ipsi eadem bona mea disponant pro salute anime mee in operibus caritativis et aliis, prout eisdem melius videbitur expedire. Et, ad veram hujusmodi testamenti mei et ultime voluntatis executionem, ordino, facio, et constituo meos executores, videlicet, venerabilem virum meique amantissimum Reginaldum Bray militem, serenissime domini Regis nostri Anglie majestatis consiliarium

<sup>s</sup> John Bell, a Franciscan friar, who was acting as a Suffragan of the Archbishop of Canterbury, succeeded Odo, Bishop of Exeter, on Nov. 5, 1493. Dr. Cotton's *Fasti Eccl. Hib.* vol. iv. p. 50. See also Batteley's *Cant. Sacra*, p. 602. This John Bell, Bishop of Mayo, is the same whom Harris, *Hist. of Kent*, p. 491, erroneously calls "Monyonensis." His name does not occur in Wharton's list of Chorepiscopi of the diocese of Canterbury; amongst those of the diocese of London is found—"Johannes Episcopus Majonensis, 1499;"—in the

diocese of Lichfield—"Johannes Bell, Episcopus Majorensis, 1503;"—and in that of Salisbury,—"Johannes Bell, Episcopus Mironensis, 1501." See Wharton's lists of Suffragan Bishops, *Bibl. Top. Brit.*, pp. 40, 42, 43, and Pegge's Letter to Dr. Ducarel on the same subject, p. 33. It has been supposed that this person, in whom the Archbishop appears to have placed much confidence, may have been known to him and employed in some official capacity, during the period of his residence in Ireland as Chancellor and as Lord Deputy.

fidelissimum, Magistros Hugonem Payntwyne, Archidiaconum Cantuariensem, legum, et Willelmum Wiltone Curie mee prerogative commissarium, decretorum, doctores, Ricardum Mynours generosum, et dominum Robertum Coofe capellanum, exorans et deprecans eosdem executores meos in visceribus Jesu Christi, et sicut proinde respondere voluerint coram summo iudice, ut hanc meam ultimam voluntatem bene et fideliter exequantur exequi ve faciant, sicuti pro eis et eorum singulis pro posse meo facerem et in consimili casu facere vellem. Et, quum sepenumero contingit quod dictus dominus Reginaldus Bray adeo multipliciter circa negocia domini nostri regis Anglie impeditus sit, et de verisimili erit, ita quod hujusmodi mei testamenti executioni attendere non valeat, eundem vehementer oro atque rogo ut saltem ceteris executoribus meis supranominatis suis favore, concilio, auxilio et advisamento assistat supervideatque, foveat et auxilietur eosdem. Et lego eidem domino Reginaldo Bray pro hujusmodi suis laboribus, auxilio, et consilio in premissis, *xx. li.*, reliquis vero executoribus meis supranominatis, cuilibet eorum *x. li.*, si executionem hujusmodi mei testamenti in se assumere voluerit et assumat: revocans et annullans per hoc testamentum meum omnes voluntates, omnia que alia testamenta mea dispositionem bonorum meorum mobilium quoquo modo concernentia, huic testamento meo contraria seu repugnancia, aut ante hoc testamentum meum seu hanc meam voluntatem ultimam condita et facta, exceptis superioribus in hoc hujusmodi meo testamento declaratis et mencionatis. In cujus rei testimonium.

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SUPPLEMENTARY NOTICES RELATING TO THE OBSEQUIES OF  
ARCHBISHOP DENE.

Obiit Lambethæ; inde cadaver ejus per Thamesim fluvium a triginta tribus nautis nigro panno vestitis Favershamiam in cimba funebri more ornata cum cereis accensis ductum est. Quo etiam iidem nautæ idem cadaver simili funebri ritu in feretro Cantuariam duxerunt. . . . Funeribus illis sumptibus *v. li.* destinavit; ideo funus ejus magnifice et sumptuose peractum est. In eo funere exequendo Thomas Wolseus, qui capellanus fuit, cum Ricardo Gardiuer altero capellano, ab executoribus testamenti hujus Archiepiscopi impendendis funeribus sumptibus præfectus est.—Antiqu. Rot., extract in Bishop Kennet's MS. Coll. Brit. Mus.

A.D. MDij. die xvj. Feb. obiit Henricus Cantuariensis Archiepiscopus in manerio de Lambeth, cujus corpus delatum erat per mare ad Faversham, et exinde usque ad Cantuariam, cum sexaginta equitibus generosorum, &c., et quinquaginta torticiis circa corpus ejus ardentibus, imagine in carrecto ad ejus similitudinem pontificalibus insignissime preparata, super cistam in qua corpus ejus claudebatur in cursu publico deportata: die S. Mathei Apostoli sepultus est in Martyrio S. Thome juxta Johannem Archiepiscopum.—Regist. Cant., extract in Bishop Kennet's MS. Coll. Brit. Mus.

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Whilst the foregoing pages were in the press we have received, through the kindness of the Librarian of the Bodleian, a transcript of the Epistle which has been cited as corroborative of the supposition that Archbishop Dene was educated at Oxford. Anthony à Wood states that "Henry Deane was educated in this University, where he took the degrees

in Arts and Divinity, but in what College or Hall, it appears not. However, some are pleased to say that he was educated in New College; yet whether he was perpetual fellow thereof, the Registers of that house tell us not." He proceeds to relate that about the time of his translation to Canterbury the members of the University received an epistle of favour from him, wherein among other things he styles the said University his *benignissima mater* (Athenæ Oxon. edit. Bliss, vol. ii. p. 690). It may here be observed that Henry Dene was not a Fellow of New College, nor is there any evidence of his having been educated there. The error has originated in Godwin, who by a singular oversight represents Harpsfeld as having stated that Henry Dene was of New College, whereas the statement in question relates, not to that prelate, but to his successor, Warham (Godwin, de Præs. p. 132; Harpsfeld, p. 630). The Epistle, of which Mr. Coxe has found a copy entered in the Register F. (not FF. as cited in the Athenæ Oxon.) has never, we believe, been published; we have thankfully availed ourselves of his friendly courtesy, in enabling us to append to these notices of Archbishop Dene a document not without interest, although we may in vain seek in it evidence to establish his supposed connection with Oxford. The obscure passage, to which special reference has been made, seems by no means conclusive in regard to this point, whilst, as we apprehend, the tone and general bearing of the expressions are not such as might be expected from the sympathy of an ancient *alumnus*.

EPISTLE FROM ARCHBISHOP DENE TO THE UNIVERSITY OF OXFORD.

Reg. Epist. Oxon. F. ep. 518. (Under the year 1502.)

Henricus, permissione divina, Cantuariensis archiepiscopus, totius Anglie primas, et Apostolice sedis legatus, venerabili confratri nostro Universitatis Oxon. Cancellario, necnon regentium et non regentium celeberrimo Collegio, salutem. Accepimus, clarissimi viri, literas publici gymnasii vestri ex quibus voluntatem et studium vestrum in tuendis privilegiis vestris, et, simul, quam spem de nobis ad propugnandam libertatem vestram concepistis, facile intelleximus. Quorum alterum magnopere laudamus, in altero non commitemus, ut frustra quicquam de nobis sperasse videamini, presertim in ea re, qua nihil possit esse nobis antiquius; quid enim vel gratius cuiquam sit, vel antiquius, quam de ea quam benignissimam olim matrem senseris, pietatis etiam laude, velle querere. Quanquam itaque litere quedam inhibitorie quorundam suasu a Cancellario nostro eximie emanarunt, nihil est quod vos magnopere sollicitet, tanquam ita convelli a vobis libertatem vestram putetis. Quod profecto tantum abest, ut minuisse quippiam velimus, ut etiam facile neminem majorum nostrorum fuisse arbitremur, qui eam magis augere studuerit. Id quod in hac ipsa causa facile intelligetis, si quis eam prosequi ulterius voluerit. Vestre vicissim equitatis fuerit, nil omnino tentare quod in nostre Cantuariensis ecclesie cedat injuriam, quam nobis certe non minus sanctum fuerit propulsare, quam vestra jura defendere. Nam, quod ad pauperem viduam spectat, frustra profecto vobis vel viduitatem ejus vel paupertatem commendo. Qui, cum omnis divini humanique juris sitis peritissimi, miseros non ignoratis omni legum favore esse commendatos. Datum in manerio nostro de Lamehithe, 5<sup>o</sup> idus Octobris. [Oct. 11, 1502.]



## Proceedings at Meetings of the Archaeological Institute.

May 3rd, 1861.

LORD TALBOT DE MALAHIDE, F.S. A., President, in the Chair.

THE noble President, in opening the proceedings, expressed the satisfaction which he felt in being enabled to resume his participation in the meetings of the Society, and his regret that his more urgent engagements in Ireland had of late prevented his attending the interesting meetings during previous months, and profiting by the exhibitions illustrative of ancient arts and manners. Since the last *réunion* of the Institute an occurrence full of auspicious promise had taken place, which the members of the Society, and indeed all who felt an interest in National Antiquities, would hail with satisfaction, namely, the appointment of their generous patron, the Duke of Northumberland, as a Trustee of the British Museum. The working archaeologists of this country, Lord Talbot remarked, had, on many occasions felt aggrieved by the neglect of National Antiquities, and the want of intelligent appreciation of the vestiges of a remote period in our own country, as throwing light on obscure historical periods, whilst those of other races and of foreign lands were diligently sought after. In the accession of so distinguished a patron of all the pursuits of National Archaeology as the Duke of Northumberland had eminently shown himself to be, their long-cherished hopes might at length, Lord Talbot felt assured, be realised. He then took occasion to propose, as an Honorary Member of the Institute, Signor Montiroli, formerly associated with the Commendatore Canina in his tasteful works of architectural design and decoration. On his return from Alnwick Castle, where Canina had been selected to carry out the project for the embellishment of that noble fabric, and the advancement of a more pure taste in architectural enrichment, which the Duke had generously sought to promote, that eminent architect had fallen a victim to his assiduous pursuits of art, whilst in enfeebled health, and he had closed his career lamentably, far from all dear to him. Lord Talbot felt that no higher recommendation could be offered in proposing Signor Montiroli, than the fact that he had been found worthy to be the chosen successor of so eminent a man in the history of modern art as Canina. The proposition was seconded by Mr. Octavius Morgan, M.P., and Signor Montiroli was unanimously elected an Honorary Member.

A memoir by Mr. FRANK CALVERT was then read by Mr. C. S. GREAVES, Q. C., on the site and ancient remains of Larisa in the Troad. (Printed in this volume, page 253.)

Sir JOHN BOILEAU, Bart., V.P., who brought for exhibition a series of colored drawings by Mr. Jeckell, of Norwich, representing mural paint-

ings lately found in Easton Church, near that city; they have been assigned to the time of Richard II. A detailed account of these curious examples of Art in East Anglia will be given in the Transactions of the Norfolk Archaeological Society. The principal subject is the martyrdom of St. Thomas of Canterbury, and the details of costume, armour, &c., are very curious; the figure of Becket appeared, as Sir John stated, to have been covered over with some adhesive substance like cement, which it had proved almost impracticable to remove, whilst the other parts of the subject had only been concealed by whitewash, which had been easily removed under Mr. Jeckell's direction. The special care thus taken in destroying the figure of the Archbishop may possibly have been occasioned by the peremptory orders of Henry VIII. that all memorials of Becket should be abolished. Sir John made some observations on other representations of the martyrdom, especially a sculpture which he had noticed at Bayeux Cathedral, the ancient painting preserved in Canterbury Cathedral, the mural paintings in Preston Church, Sussex, at Winchester, &c. Three examples had also been noticed in churches in Norfolk, previously to the interesting discovery at Easton; and Sir John was inclined to attribute a certain local prevalence of veneration towards St. Thomas to the circumstance that Hugh Bigod, Earl of Norfolk, and also William, Bishop of Norwich, had been his warm friends and his partisans in hostile opposition to Henry II.

A communication was then read from the Rev. Professor WILLIS, who expressed regret, that, being detained by pressing occupations at Cambridge, he found it impracticable to bring before the Institute in person his observations on the recent fall of the spire of Chichester Cathedral, and on the causes which had led to that catastrophe. He sent, however, for examination, with other diagrams in illustration of his remarks, an admirable drawing, exhibited by the obliging permission of Mr. Slater, who had thereby preserved, as Professor Willis believed, the only accurate memorial which exists of the constructive details of that structure, carefully delineated on a large scale. The Professor commenced with some remarks on similar catastrophes which occurred not unfrequently in the Middle Ages; for example, the Norman tower of Winchester Cathedral fell in 1107; it was immediately rebuilt. That cathedral was built by Bishop Walkelin, the first Norman bishop; and according to popular opinion the fall took place because the profane king, William Rufus, had been buried under it. The north-west tower of Gloucester Cathedral fell, as Giraldus Cambrensis relates, in the twelfth century, whilst Bishop Roger was performing mass. Worcester Cathedral was founded in 1084, and the new tower fell in 1175. The central Norman tower at Ely, built by Abbot Simeon, brother of Walkelin, Bishop of Winchester, fell in 1321. At Winchester, it deserved notice, that when the tower was rebuilt, the piers were made unusually massive and disproportionate, manifestly under the influence of the panic caused by the fall; at Worcester, likewise, the piers are of enormous magnitude; at Ely the plan was entirely altered, and the lost tower replaced by an octagonal lantern. Though the ancient builders produced very noble-looking structures, they were not sufficiently acquainted with the principles of construction, and whilst they built piers of massive proportions, the masons' work was essentially bad, being merely an outer casing of ashlar, and the inside filled up with chalk, flints, pebbles from the sea-beach, and rough rubble, the whole cemented together with

liquid lime or grout. Generally there were no bond-courses in this work, and when, as at Chichester, chalk-lime mortar had been used, the walls fractured and settled, and were liable to crumble and fall at any time, as indeed sometimes occurred very shortly after their erection. It is important to observe, as Professor Willis remarked, that spires did not exist in the middle of the twelfth century ; the low Norman towers of that period were not intended to carry any heavy weight. When, in later times, lofty towers became general, and at a still later period tower-spires were super-added, the original designers were dead, and little or nothing was then known of the faulty construction of their works ; hence the unsightly fissures to be seen in many Norman buildings, and hence also the ingenious contrivances adopted to prevent the fall of central towers. But these precautions did not always avail ; and, besides the examples already cited, the Professor noticed the fall of the tower at Evesham in 1213 ; of the two towers of Dunstable Priory Church in 1221 ; of two small towers at Worcester in 1222 ; and of the tower of Lincoln Cathedral in 1240. The belfry of Norwich was blown down by a storm in 1361 ; Selby Church fell in 1690, and the west front of Hereford Cathedral in 1806. The central tower at Wells was in jeopardy in 1321, shortly after its completion ; recourse was had to an unsightly expedient, namely, low arches with inverted arches over them, constructed within the great arches, to prevent the piers from collapsing. Canterbury and Salisbury present examples of the insufficiency of tower-piers to bear the enormous weight built upon them ; bridging-arches have been built between the piers, which prevent their collapse, but greatly detract from the beauty of the interiors. In regard to the recent catastrophe at Chichester, Professor Willis had lost no time in making careful inspection of the ruins, and seeking the most accurate information which could be obtained. He hoped hereafter to put fully on record the history of the fall of the spire, and the causes to which he supposed it may be attributed. In every cruciform church the foundations of the tower-piers are necessarily loaded with greater pressure than those of the ordinary piers, each pier carrying one-fourth of the weight of the tower, and this load is enormously increased if additional storeys are added. The foundations of Norman buildings are rarely consolidated with proper care ; hence, for the most part, the whole structure will be found to have sunk into the compressible ground, and the tower-piers some inches more than the rest. The effect of such greater sinking is to drag downwards the masonry of the walls which abut upon the piers, and, where the sinking is excessive, actual disruption of the masonry ensues. Professor Willis observed that he had never seen a Norman tower which does not exhibit a settlement of this nature in greater or less degree ; at Chichester it was found that the tower-piers had gone down three or four inches. In common with other mediæval buildings, the walls were constructed of two outer shells of ashlar, including between them a core of rubble ; the ashlar is formed of a shelly limestone from the Isle of Wight, with a slight mixture of Sussex sandstone ; the rubble core is of chalk mixed with flints and rolled pebbles from the sea shore, with a large quantity of mortar. The ashlar, as usual, is not well bonded into the rubble ; the core possesses little cohesion, and is in very decayed and friable condition. The building had moreover suffered from other deteriorating causes. The fires of 1114 and 1186, as the Professor had pointed out in his discourse at the Meeting of the Institute at Chichester, in 1853, had seriously impaired the walls,

and in consequence various alterations were made, portions were rebuilt, and it had been ascertained by Mr. Sharpe that the four Norman arches of the Cathedral tower had actually been reconstructed with their own stones previously to the carrying up of the tower in the thirteenth century. A wall patched, as this structure is shown to have been, can never possess the strength of one of which all the parts are carried up together, and consequently settle and shrink as one mass. After the fire the sinking of the piers continued, the effect being to detach them from the adjacent walls, thus depriving them of support; moreover, a lofty spire was set upon the tower, which under any conditions would be a most dangerous addition to a structure of great height, on account of the leverage caused by the action of the wind. The injurious effect might be illustrated by that of a flag-staff raised on a lofty building, and causing a strong vibration in the structure beneath. The Professor then explained the ingenious contrivance of Sir Christopher Wren, and his construction of a curious pendulum-stage within the spire, to counteract the effect of the wind. Unless a building was extremely firm, the vibration from a spire shook it as much as the vibration produced by a peal of bells. It was a curious fact, that if a short cylinder were put into a press and crushed, the crush would cause one or more diagonal fissures, dividing it into slant pieces, the upper portions sliding down the others. This was the case at Chichester; the excessive weight of the tower and spire acting thus, the piers were crushed and dislocated, the walls having been sinking from century to century, and the detached piers becoming more and more isolated and too weak to sustain the weight. They therefore began to crush; mere dislocation could be arrested, but, when crushing ensued, no human power could prevent the ruin. This, as the Professor believed, is the real history of the catastrophe; the spire and tower had been merely suspended over the heads of the worshippers for centuries, awaiting some such concussion as the hurricane of February 20th, *ult.*, to bring down the fabric. The precautions which had been taken to avert the calamity were those ordinarily employed, and, as such, considered to be the most effectual; the same were used at Hereford, where Mr. Cottingham had succeeded in supporting the tottering central tower; but this was low and not surmounted by a spire, always a dangerous element, and from this cause serious apprehensions of a catastrophe at Salisbury Cathedral had long been entertained. After some observations on the unfounded notion that the fall at Chichester had been occasioned by recent removal of certain screen-work, especially of that known as the Arundel Shrine, Professor Willis stated his conviction that no expedient except the erection of ranges of unsightly arches between the piers, in like manner as at Wells, could have averted the catastrophe, so great was the state of disintegration; his conclusion was, from all that he had seen, that no blame should be imputed to any individual who had taken part in the recent works and alterations in the Cathedral. He cordially concurred in the desire that the tower and spire might be restored in the precise form and character of those which had so unfortunately perished, the work being carried out with all the advantages of the advanced skill in construction to which modern science had attained. It was fortunate that the minute measurements and the drawings executed by Mr. Slater, and now exhibited, had preserved the accurately detailed memorial of the fabric, without which such a faithful restoration might have proved impracticable.

We may refer our readers to the full statement of the particulars connected with this interesting subject, and of the Professor's observations on the causes of the catastrophe, published subsequently to his communication, of which a brief abstract has been above given. They will be found in the volume containing the principal Architectural Memoirs read at the Meeting of the Institute at Chichester, in 1853, recently published there by Mr. Hayley Mason, and in which Professor Willis has united with his valuable Architectural History of the Cathedral, an Introductory Essay on the Fall of the Spire, accompanied by a plan and sections illustrating the causes of that calamity.<sup>1</sup>

Mr. W. H. WEALE, of Bruges, who has in preparation an important work on the incised sepulchral memorials in Belgium, communicated, through Mr. J. G. WALLER, the following particulars relating to Raoul de Greis, and the remarkable incised slab of very large proportions placed upon his tomb in the Abbey of Villers, where he was interred in 1318:—

“Greiz is a village of some importance, about nine miles from Louvain. It derives its name from *gres*, a species of grit-stone, of which large quarries exist there. Already, in 1056, it had Counts of its own; later it became a Lordship, with jurisdiction over the villages of Bossuyt, Chapelle St. Laurent, Boulaert dessus and dessous Train, Nodebais, Duwechal, and Bierch. The old lords of this place bore the name, in Flemish, of Van Graven, or in Walloon, De Greis, or De Grez. Their arms were—‘fascé de gueules et d’argent de six pièces.’ The first of whom I have found record is Herman Count de Greis, who brought from Galicia some relics of the Apostles SS. James and Bartholomew, SS. Martin, Pancras, and Sebastian, which he in the year 1056 deposited in the Church of S. James at Liège. Wernier, Count de Greis, his son, probably, followed Godfrey de Bouillon to the Holy Land in 1096. He was one of the knights who fetched Baldwin from Edessa to Bethlehem, to be crowned. Henry, Count de Greis, is mentioned in a deed of the year 1099. The Blessed Gerard de Grez, monk of the Cistercian Abbey of Villers, also belonged to this family. Gerard, Sire de Grez, is mentioned in a deed of 1232; Jacques, Sire de Grez, in deeds of 1257 and 1262; he had four children:—Rodolph, mentioned in deeds of 1281 and 1293; Clemence, married to Sir Erasmus de Beaufort, lord of Celles, in Luxemburg; Raus (see below); Heldiarde, wife of the knight, Watier du Frasne.

“Raus, Raoul, or Rasse de Grez, lord of Bierch, married a daughter of Regnier de Malève. The standard of the Duke of Brabant, kept at the Benedictine Abbey of Affligem, was entrusted to his keeping at the Battle of Woeringen, William d’Assche, the hereditary standard-bearer, being ill. His deeds on that occasion are commemorated in the Chronicle of Jan van Heelu (*Rymkronyk betreffende den Slag van Woeringen*, published by Willems, in 1836; see v. 5678 and following verses, also v. 8458 and follow-

<sup>1</sup> This volume, which forms a valuable addition to the series of memoirs of the Annual Meetings of the Institute, contains the History of the Cathedral, by Professor Willis; of Boxgrove Priory Church, by the Rev. J. L. Petit; and of St. Mary’s Church New

Shoreham, with a Supplemental Sketch of the collective Architectural History of those structures, as indicated by their Mouldings, by Mr. Edmund Sharpe, Chichester: Mr. Hayley Mason; large 4to, with numerous plates and woodcuts; price, to Subscribers 30s.

ing verses). The good knight, having had his horse slain under him, let the banner fall, and it was seized by the enemy; he, however, threw himself into the thick of the mêlée, and, with the aid of some others, succeeded in recovering it. He married the daughter and heiress of Regnier de Malève.<sup>2</sup> He died on 20th of December, 1318, and was buried in the Cistercian Abbey of Villers; his grave was covered by a massive slab of gritstone, 9 in. thick, upon which is incised the curious portraiture of which a rubbing is exhibited. The inscription around its margin is as follows:—Chi gist Raus de Greis Chevalier Seigneur de Bierch, qui fut . . . . de la ile a la outre mer en Acre et porta l'etendard à Waronk avec le duc Jean et trepassa en l'an de grace m.ccc.xviii. le vigile de Saint Thomas. Priez pour son ame et pour son bon seigneur le Duc Jean.—Raus had three sons, Rasoe, who embarked at Wissan with Sir John de Hainault, lord of Beaumont, and joined King Edward, in 1327; Gilbert, lord of Han and Bierch; and Imbert, lord of Bierch."

Mr. R. HALL WARREN communicated an account of the sculptured *misereres* in the stalls at Bristol Cathedral, of which he kindly presented photographs, recently taken by the Rev. H. H. Cole and Mr. C. W. Warren, and shewing the designs of the entire series. Mr. Warren observed that the stalls were constructed by Robert Elyot, abbot of St. Augustine's from 1515 to 1526; his initials occur upon them. At the Dissolution, when the conventual church was converted into a Cathedral, and all intention of rebuilding the nave was abandoned, the stalls were removed eastward, and a screen erected at the distance of two bays from the tower, which gave a short nave or ante-choir. The initials H. R. with the Tudor arms, and E. P. with the Prince of Wales' plume, appear to fix the date of this screen as between 1537 and 1547, the birth of Prince Edward and his accession. During recent alterations the stalls have been removed another bay further to the East, and the screen has been wholly taken away, leaving an uninterrupted view from East to West. The *misereres*, 33 in number, display the usual singular mixture of subjects, sacred and profane, scarcely such as we might expect to find in sacred places; generally they are ludicrous or grotesque, sometimes even indecent. Mr. Warren adverted to various opinions which have been advanced in explanation of the apparent incongruity of such decorative sculptures in churches. The *misereres* at Bristol, he observed, are interesting as having been executed a very few years only before the Dissolution of Monasteries. Two only represent Scripture subjects,—the Temptation, and Samson slaying the lion; two represent men chased or captured by monsters and demons, which in one instance seem to drag their victims into the jaws of Hell-mouth. The fox preaching to the geese occurs, commonly explained as a satire against the orders of Friars; on another the feathered congregation are seen hanging the preacher on a gallows. The remainder represent athletic sports, dancing bears with an ape beating the tabor; also, tilting at a sack, conflicts with animals, the chase, rural or domestic occupations and squabbles, also foliage, flowers,

<sup>2</sup> The Lords of Malève were great benefactors of the Abbey of Villers. They bore "d'argent à trois faces de gueules au bâton arrondi en bande brochant sur le tout de sinople." The last

of the family was Regnier de Malève, mentioned in a deed of 1259. The lordship became united by marriage to that of Grez. He died about 1295.

&c. Some perhaps relate to local scandal. A mermaid, beset on either side by a rampant griffin, may have allusion to the heraldry of the Berkeleys, founders of Bristol Abbey; mermaids, it may be remembered, occur as supporters on the seal of Thomas, lord Berkeley, who died in 1361, and on that of James, lord Berkeley, who died in 1463. (Lysons' Glouc. Ant. p. 36, pl. cvj.) The curious subject carved on this *miserere* may, however, be a burlesque allusion to the scriptural story of Susannah and the Elders. In some subjects the ludicrous seems predominant; such as an ape riding off with a sack of grain, until caught by the farmer armed with a stout stick;—two men who find under a tree a nondescript animal, like a monster grasshopper, which one of them is about to rouse with a double-thonged whip. Sculptures of such heterogeneous description are familiar to all who may have examined the stalls in churches either in our own country or on the continent, and various explanations have been suggested to account for the indecorous mingling of things sacred and profane. In regard to the use of the *miserere*, as generally called in England, *patience* or *miséricorde*, in France, *pretella*, in Italy, Mr. Warren cited the Oxford Glossary of Architecture, where it is described as a bracket on the under side of the seat of a stall, which was adjusted by hinges so as to be turned up, and which, without actually forming a seat, afforded relief to a person who, during long services performed in a standing posture, might through infirmity require such partial support. This explanation is suggested in Ducange v. *Misericordiae*. If, however, they were only founded for the infirm, we should not expect to find *misereres* in every stall, and in cathedral and collegiate churches at home and abroad. It has been suggested, as in Milner's History of Winchester, vol. ii. p. 36, that these seats, when turned up, were so balanced as to render vigilance necessary; for if the occupant of the stall indulged in sleep, the *miserere* would fall with noise, and throw him forwards. Generally, however, Mr. Warren remarked, they fall back upon the wood-work of the stall, where they rest, and with the elbows of the stall a secure seat is afforded. When the stalls at Bristol were recently taken down, Mr. Warren examined the Eastern piers, to ascertain whether any indication of an altar screen could be traced, as suggested by Mr. Freeman in the Transactions of the Institute at the Bristol Meeting. No disturbance in the masonry was, however, visible.

The Very Rev. CANON ROCK observed, that the *misereres* were intended, as he believed, in accordance with the authorities cited by Ducange, for the occasional relief of the aged and infirm clergy during lengthened and fatiguing services in a standing posture; in regard to the objection that every stall was thus provided, it must be remembered that each stall was attached to a particular benefice, and thus the occupant of each might in course of years require such support as these bracket-seats were well adapted to afford. In some churches in early times the monks were permitted to use staves, or short crutches, whereon to rest during long services in the choir; in all monasteries it was the duty of a certain official to go round from time to time with a lamp, in order to awaken the slumberers. He (Dr. Rock) was of opinion that the strange subjects which may appear merely grotesque or even indecorous, their intention being now forgotten, were for the most part placed in churches in reprobation of vicious indulgences and popular irregularities; the student of mediæval decoration and symbolism in sacred places could not fail constantly to recognise the desire and endeavour to render the arts of design the medium of some moral and

religious teaching. In a detailed memoir on the stalls at Amiens Cathedral, by the Abbés Jourdain and Duval (*Mémoires de la Soc. des Antiquaires de Picardie*, tom. VII. p. 82), the subject of the origin and use of the *misericorde* has been treated at length, and the combination of scriptural subjects with representations of a familiar or grotesque description, such as have been noticed at Bristol, is illustrated by an extensive series of sculptures of nearly the same period. The stalls at Amiens were executed about 1508—21.<sup>1</sup>

In the discussion which ensued, other examples were noticed, such as the stalls in the Cathedrals at Norwich, Worcester, Lincoln, &c. Mr. Edward Richardson offered some remarks on those at Chichester. The Rev. C. W. Bingham observed that necessity for vigilance on the part of those who used the *miserere* was known to him by early experience; at Winchester the unlucky *alumnus* who went to sleep was soon discovered; the seat fell with a loud noise.

Mr. OCTAVIUS MORGAN, M.P., expressed strongly the regret with which he had listened to Mr. Warren's account of the destruction of the screen and *renaissance* work at Bristol, in the progress of so-called "restorations." He deprecated the prevalent taste for Gothicism every feature connected with a cathedral or other architectural monument, and the reckless annihilation of all portions denounced as incongruous or "debased." These however, as he conceived, may throw important light on the history, not only of the fabric itself, but of the progressive development of Art in our country.

The Very Rev. CANON ROCK offered a few remarks on a beautiful ivory *Mariola*, formerly in the possession of the late Earl of Shrewsbury, and brought for exhibition to the Institute through the courteous permission of Mr. Hope Scott, to whom it had been presented by the Duke of Norfolk. This remarkable sculpture represents the B. V. Mary seated on a throne, and holding the infant Saviour standing on her knees. She is crowned, and holds a sceptre terminating in a large finial of flowers and foliage. There are traces of color and gilding over the figures, and upon the sceptre and the throne. Dr. Rock is disposed to fix the date of this fine sculpture as c. 1280, and to regard it as the production of an English artist. As a specimen executed in our own country, and also on account of the tradition associated with it, this figure is of unusual interest. It is believed that it formerly belonged to the Augustine Monastery of Syon, Middlesex, founded by Henry V. for nuns of the Bridgettine order. At the Dissolution they did not separate, but retired to Flanders; they were reinstated at Syon by Queen Mary in 1557; again, on the accession of Elizabeth, they were compelled to seek a retreat in foreign parts; and, after various wanderings, found refuge at Lisbon in 1594. Their church and convent was burned in 1651, and, having been rebuilt, was again demolished by the earthquake in 1755. In 1809, on the invasion of Portugal by the French, the nuns, ten in number, left Syon House in Lisbon, and sought safety in England; they

<sup>1</sup> Much curious information on the subject of *misereres* will be found in Mr. T. Wright's Memoir on the Carvings of Stalls in Cathedral Churches, &c., *Journal Brit. Arch. Ass.*, Vol. iv. p. 203, where several examples are figured. See also a paper on *Misereres*, especially

those in Norwich Cathedral, by the Rev. R. Hart, *Norfolk Archaeology*, vol. ii. p. 234; Mr. Harrod's account of the Norwich stalls, in his *Castles and Convents in Norfolk*, pp. 278, 284, and notices of numerous specimens in Carter's *Sculpture and Painting*.



found several benevolent friends, especially the late Mr. Gage Rokewode, and were placed at Cobridge, Staffordshire. They fell into distress and debt, from which they were ultimately relieved by the late Earl of Shrewsbury, to whom, in gratitude for his liberality, they presented the ivory *Mariola*, which, as it is believed, had accompanied them throughout their travels, since their first departure from England. The survivors returned to Lisbon, where a few of the sisterhood had remained; the convent still exists there in comparative prosperity. This beautiful figure, of which a representation is here given, was not the only relic of their ancient possessions, preserved amidst so many disastrous changes, and which came into the possession of the late Earl of Shrewsbury. The nuns brought away from Lisbon the admirable cope, also of English workmanship, exhibited at the previous meeting of the Institute; also, some other vestments; the original *Martyrologium* of Syon; the deed of restoration by Queen Mary, dated 1557, and endorsed by Cardinal Pole; a curious silver bell; a MS. narrative of the wanderings of the sisterhood; and five seals, figured in Aungier's History of Syon Monastery, p. \*106. The cope, with a chasuble of the same suit, and the ivory statuette, may have been, as Dr. Rock observed, a portion of the gifts to the monastery at the foundation; possibly presented by Thomas Grant, Doctor of Laws in the Court of Arches, who is specially recorded amongst the benefactors, in the Martyrology now in the British Museum.

The Rev. T. BURNINGHAM, Rector of Charlwood, Surrey, communicated a note of the recent discovery of a pewter chalice and paten, in the churchyard at that place, near the north or priest's door, on the north side of the chancel. It had doubtless been deposited with the corpse of one of the incumbents of the parish, in the fourteenth, or possibly the fifteenth century. The chalice is crushed and the precise form cannot now be ascertained; it measured about  $4\frac{1}{2}$  inches in height; the bowl, which is wide and shallow, measured 4 inches in diameter; the paten  $4\frac{3}{4}$  inches. The stem of the chalice is plain, without any knop. The usage of depositing a chalice and paten with the corpse of an ecclesiastic appears to have been generally observed, although they have rarely occurred accompanying the remains of the parish priest. They appear in sepulchral brasses of ecclesiastics, introduced either held between the hands, or placed beside the figure. Numerous instances are given by Mr. Haines in his *Manual of Monumental Brasses*, p. cxliii. In accordance with ancient evidence (Martene, *Ecc. Rit. lib. iii. c. xii.*) the corpse of a person who had received sacred orders was interred in the vestments worn at ordination; on the breast of a priest was placed a chalice, which in default of such vessel of metal should be of earthenware;—"super pectus vero sacerdotis debet poni calix, quod, si non habetur stanneus, saltem Samius, id est fictilis.") A cruciform *sigillum* of wax was occasionally placed over the head; thus wax tapers, laid in form of a cross, are sometimes found. Several instances of the discovery of a chalice and paten accompanying ancient interments are noticed in this Journal, vol. iii. p. 136: they are mostly of pewter, with the exception of such as have been found in the tombs of bishops and other dignified ecclesiastics, as at Chichester Cathedral, York Minster; thus other places. A small silver chalice was found at Bushbury, Staffordshire, with the remains, as supposed, of Hugh de Byshbury, rector of that place temp. Edw. III. We are informed by the Rev. T. James, Vicar of Theddingworth, Leicestershire, that a pewter chalice was there found in the



Ivory Image of the B. V. Mary with the Infant Saviour.  
Formerly belonging to Syon Monastery. Height  $9\frac{1}{2}$  inches. Date about 1280.



churchyard. In the old chapel at Greatham Hospital, Durham, demolished in 1788, a skeleton was found in a mural tomb, with a chalice and paten of pewter, figured *Gent. Mag.* vol. 58, ii. p. 1046. A wooden effigy in secular attire lay on the monument, supposed to be that of Andrew de Stanley, first Master of the Hospital. In a stone coffin found in the Chapter House at Chertsey Abbey, in the course of excavations during the present year, and containing the corpse, as supposed, of one of the abbots, wrapped in lead, a pewter chalice and paten were discovered placed over the left shoulder.

Mr. OCTAVIUS MORGAN, M.P., gave a short notice of ornamented bronze hand-bells, of which he brought several specimens for examination, in addition to those exhibited at a previous meeting. See p. 91, *ante*. They appear to be of Flemish manufacture, in the sixteenth century, and present features of general resemblance in the types of ornament, consisting of garlands of fruit or flowers, medallions, Cupids or genii. Occasionally some sacred subject is introduced, such as the Annunciation, or figures of Saints; also the bell-founder's name, date of fabrication, and the motto—*LOF. GOD. VAN-AL*—thus inscribed upon a specimen in the Museum of the Society of Antiquaries, which was exhibited by Mr. Morgan. It is figured, *Vetusta Mon.* vol. ii. pl. 17, and is a good example of this class of objects; the maker's name is thus recorded upon this bell—*IOHANNES. A. FINE. Aº. 1547. ME. FECIT*. On some specimens the name occurs as Johan van der Bynde, probably identical with the former, *Eynde* and *Finis* having the same signification. On others we find the name of Petrus Gheyneus, or De Gheyn. The specimens noticed range in date from 1541 to 1571.

### Antiquities and Works of Art Exhibited.

At the previous meeting, in accordance with the announcement, a special exhibition had been formed, not only of textile and embroidered works, but also of book-bindings, especially of the tasteful "Bibliopegic" productions of Italy, France, and other countries, subsequently to the *Rénaissance*. The contributions, however, in both these classes, greatly exceeded expectation, and through the interest excited by the series of bindings, the first special exhibition of the kind, probably, hitherto made in this country, it was decided to retain them until the present meeting, when the collection might be extended by the liberality of Mr. Slade, Dr. Wellesley, and several other kind friends. It has proved impracticable to describe fully, as they deserve, these valuable objects so intimately associated with the encouragement of literature and the growth of intellectual cultivation in former times. We regret, also, to be unable to accompany the following brief notices with any general observations on the art, and on usages connected with the binding of books, in all periods and countries. We would refer our readers, interested in this subject, to the works of Dibdin, especially the *Bibliographical Decameron*; to the treatises by Peignot and Paulin, Paris; the essay by P. L. Jacob,—"La Reliure depuis l'Antiquité jusqu'au Dix-septième Siècle," given in "*Le Moyen Age et la Renaissance*" and in the useful little collection entitled "*Curiosités de l'Histoire des Arts*;" to various works, also enumerated in the appendix to that essay. *Memoirs of Libraries*, by Mr. Edwards, vol. ii., chap. iv., may also be consulted; the Report by M. Didot on the Paris Exhibition in

1851, entitled—"L'Imprimerie, la Librairie et la Papéterie," in which are treated of *reliure*; and the introduction to the Catalogue of the choicer portions of the Libri Library, sold in 1859, by Messrs. Leigh Sotheby; a very instructive and erudite summary of the subject will there be found. Several interesting monographs have been given, with representations of remarkable bindings, in the "Bulletin du Bibliophile," by Techener; and his elaborate work on the subject, "Histoire de la Bibliophilie," now in course of publication, with *fac simile* representations of the same size as the originals, will no doubt supply all that can be desired.

By the courteous sanction of the Right Hon. the MASTER OF THE ROLLS, two most valuable contributions to the series were brought under the care and custody of Mr. Burt and Mr. Nelson, Assistant Keepers of the Public Records. They have been briefly noticed, ante, p. 182.—The Book of Indentures between the Most Christian King Henry VII., the Abbot and convent of Westminster, and others, A.D. 1504, for the performance of services for the King's soul, and for other purposes; also the Book of Penalties for non-performance of the covenants in the said Indentures. These remarkable documents, formerly preserved at the Chapter House, Westminster, are bound in crimson velvet, the covers of each of the books measuring 15 in. by 10½ in. in width; both leaves and covers are indented, and at the upper edge of the indented leaves are parts of letters, being those of the alphabet in succession, twice repeated through the book. The velvet, edged with gold thread, with gold tassels, and lined with crimson damask, forms an ample forel overlapping on all sides. The exterior is decorated with five bosses of silver on each of its sides; the central boss displaying the royal arms, chased and enameled; the four others are enameled, parti per pale *arg.* and *vert*, a porcullis or. The original labels and hasps have been preserved; on the latter, of silver gilt, are roses enameled, and demi-angels issuing from clouds. The seals are appended in silver boxes or skipets, each bearing a roundel enameled with an escutcheon of arms, indicating the party whose seal is preserved within. The counterpart of these Indentures of covenant is amongst the Harl. MSS. (No. 1498); its costly enrichment and contents are described by Wanley in the Appendix to the Will of Henry VIII., published by Astle in 1775. The Book of Penalties contains an Indenture septipartite made July 16, 19 Hen. VII. (1504), between the King and the Archbishop of Canterbury; the Bishop of Winchester; John Islippe, Abbot of Westminster, and the Prior and Convent of the same place; the Dean and Canons of St. Stephen's, Westminster; the Dean and Chapter of St. Paul's, London; and the Mayor and Commonalty of the City of London. To this Indenture the seals are appended by a cord of purple and crimson silk and gold, and are enclosed in silver skipets, each having on its cover a gilt roundel with the name of the party inscribed in finely punctured letters. The covers are decorated with silver bosses, five on each side, as before described. The first page is illuminated, red roses on gold, and porteullises on an azure field, being richly emblazoned on the margin with the royal arms and supporters; in the initial letter is a miniature of Henry VII. enthroned; before him kneel ten persons, the two prelates in front vested in scarlet copes; the archbishop (Warham) holds a cross-staff in one hand, in the other the Book of Penalties in its crimson forel; behind these appear, amongst others, the abbot and monks of Westminster; the Mayor of London, also, in a scarlet gown furred, holding a sceptre

terminating in a fleur-de-lys.<sup>1</sup> The whole forms a very interesting picture. The two documents exhibited have been preserved in wooden boxes covered with black leather, each curiously decorated with the royal arms, &c. ; a large rose also and foliage is elaborately incised or traced on the leather with a sharp tool. Each of the cases measures  $23\frac{3}{4}$  in. by 13 in. ; it is closed by several fastenings, and one has on the exterior of the lid a large round projection (diam.,  $7\frac{3}{4}$  in. ; height, 3 in.), apparently intended as a receptacle for the numerous silver skipets and seals within. In the counterpart of the Indentures, preserved, as before stated, in the British Museum,<sup>2</sup> may be seen another very interesting miniature of Henry VII., represented as giving the book to Abbot Islippe, attended by several of the monks ; the margins are richly illuminated with heraldry and devices. The costly books so liberally entrusted by the Master of the Rolls, are undoubtedly the most sumptuous and remarkable examples of binding of their period.

By the DEAN and CHAPTER of ST. PAUL'S CATHEDRAL, through the kindness of the Ven. ARCHDEACON OF LONDON.—The Book of Penalties for the non-performance of the Indentures between Henry VII. and the Abbot of Westminster and others, in 1504, being one of the counterparts of the document last described, and preserved amongst the muniments of the Dean and Chapter of St. Paul's.

By Mr. TOOVEY.—The counterpart of an Indenture between Henry VII., John Islippe, Abbot of Westminster, and the Prior and Convent ; John, Abbot of St. Saviour's, Southwark ; and the Mayor and Commonalty of the City of London, for a solemn anniversary to be held in the church of St. Saviour's (whilst the world shall endure), for the prosperity of the king until his decease, also for his late queen, for Edmund his father, &c. In default of due performance the abbot and convent were to pay to the mayor and commonalty 5*l.* 8*s.* 4*d.* The indented leaves are bound in oak boards ( $12\frac{1}{2}$  in. by  $9\frac{1}{2}$  in.), the upper edges of which are likewise indented ; the boards are covered with blue velvet, and ornamented with large roses in the centre, and portcullises of gilt metal, one in each angle, serving as bosses. The seals are lost ; two silk cords remain to which they were attached ; one cord white and green, the other red with another colour now indistinct. This document was in the Savile collection, sold by Messrs. Sotheby, Feb. 1861.

By Mr. P. B. DAVIES COOKE.—The Liber Landavensis, an ancient Register of the Church of Llandaff. This MS. was, as supposed, that in Selden's possession,<sup>3</sup> and subsequently in the library formed by Robert Davies, of Llannerch and Gwynsaney, Denbighshire, in the seventeenth century, from whom it descended to the present possessor. By permission of Mr. Davies, a transcript was made for an ancestor of the late Sir Robert Vaughan, of Rûg, which has come into the possession of Mr. W. W. E. Wynne, M.P. ; a copy also exists at Jesus Coll. Oxon. ; from this last, collated with the Hengwrt transcript, the register has been printed, for the Welsh MSS. Society, by the Rev. W. J. Rees. Another transcript exists amongst the late Mr. Petrie's collections. The massive

<sup>1</sup> See the notice of such a mace used by the Lord Mayor, Proc. Soc. Ant. vol. i, N. S. p. 208.

<sup>2</sup> Described by Sir F. Madden in his Notices of MSS. exhibited to the public at the British Museum.

<sup>3</sup> Dugdale printed large excerpts from a MS. in Selden's Library ; Mon. Ang., orig. edit. tom. iii. pp. 188—216.

wooden boards in which this very interesting MS. is bound are now stripped of their decorations; a figure of Our Lord, seated upon an arch, probably representing the rainbow, alone remains. This figure is of brass, formerly gilt; it is in high relief, and of striking character. It is stated in the Hengwrt transcript that remains of silver existed when the MS. was copied. A detailed account of the registers of Landaff, and transcripts, &c., is given by Mr. Rees (Pref. to Liber Landav). A small volume—in stamped binding, with brass clasps, for the version of the Gospels, known as the Wicliffite text, to which are prefixed an English Calendar, indications regarding the seasons, &c., and a table of lessons, epistles, and gospels, after the Sarum use. The date of the MS. may be assigned to the early part of the fifteenth century. On a fly-leaf, at the beginning, is the following interesting note, the autograph of Henry Percy, Earl of Northumberland, brother of Thomas, beheaded by Elizabeth in 1572. “This booke was giuen me by the Lorde Burghley, highe treasurer of Englande, the fourtenth of Januarie, anno d’ni 1574.—*H. Northumberland.*”—To which is subjoined, “and after given by the same Hari Erelle Northumberland to S<sup>r</sup> Edwarde Fyton, of Gawsworth, his cosyne.—*E. Fyton.*”

By Mr. H. FARRER, F.S.A.—*Breviloquium fratris Bonaventure, liber ecclesie S. Jacobi in Leodio*; the binding is set with gems, and decorated with filigree and an early enameled *plaque*, representing St. Andrew. MS. Sæc. xii.

By Mr. WEBB.—A Service Book of early date, bound in thick oak boards, upon which doubtless were originally attached various ornaments; of these a small ivory tablet, sculptured in relief, alone remains. It represents the Ascension. Amongst the curious contents of this venerable volume is a transcript of a document, in which Altheus, bishop and abbot, is named, and which is printed in the *Gallia Christiana*, vol. xii. p. 423, amongst the *Instrumenta Ecclesie Sedunensis*, Sion (in the *Valais* of Switzerland).

By the RECTOR of STONYHURST COLLEGE.—*Horæ in laudem B. Marie ad usum Romanum*; Lugd. exc. Robertus (Granson), 1558. This rare little volume is printed in type resembling writing, with rubricated initials, and it is bound in a fore of maroon velvet of two piles, with silver clasps and mounts. On one side are affixed a rose and a pomegranate, with the letters M. A. R. I. A. (the R. crowned) at intervals, in three parallel lines; on the other side, a small enameled escutcheon, France and England quarterly, ensigned with a crown, and the letters around, as before, R. E. G. I. N. A. All these ornaments are of silver, chased in relief. This interesting book has sometimes been regarded as having belonged to Mary Queen of Scots, but it doubtless was used by Queen Mary of England, daughter of Henry VIII.

By Mr. FELIX SLADE.—A choice series of specimens, Italian, French, German, English, and other bindings of varied character, selected as exemplifying, in the most instructive manner, the progress of taste and artistic skill in bibliopeggy in all countries and periods. Of the exquisite examples generously entrusted from Mr. Slade’s library, the following are amongst the most remarkable; several are from the Libri Collection:—*Psalterium*, in quatuor linguis, &c.; folio, Colon., 1518; olive morocco, exquisitely tooled in gold, in the Grolier style.—*History of Bologna*, a beautiful specimen from the library of the celebrated Mecenat, physician to the Pope, with a medallion stamped in relief on both sides, representing Apollo driving his chariot over the waves towards a rock on which Pegasus is standing. Of these rare

productions of Italian art in the sixteenth century, three only occur in the rich Libri collection; see Nos. 1066, 1122, 1298.—Æneæ Vici Augustarum imagines, 4to, Parm., 1548, Grolier's copy.—Capitoli et Ordinationi della Compagnia detta Opera di Pietà: MS., 1529; an elegant specimen of early Italian binding; dark Venetian morocco, richly tooled; Libri, No. 513.—A Venetian *Ducalé*, in the exquisite painted binding of the sixteenth century.—Ovidii Epistolæ cum Commentario; folio, Lugd. J. David al. La Mouche; in the original oak boards covered with stamped leather; on each side is a very curious hagiotypic subject, surrounded by grotesque borders; the subject on one side, engraved by Dibdin, Decam., vol. ii. p. 465, as the Vision of Augustus, being the Miracle of Sainte Clothilde; see Libri Catal., 1859, No. 1892. One of the finest examples of French decoration of its class—Officium Virginis, 1590; a charming copy, with the devices of Marguerite de Valois.—Xenophon la Cyropédie, trad. par Jaques de Vintemille, &c., 4to, Paris, Est. Groulleau, 1547. Edward VIth's copy, the finest existing specimen probably of his library, and also of English bibliopegistic skill at the period; on each side are the royal arms, between E. and R., with the Tudor rose, which is also repeated on the back; it is an elegant specimen of Grolier tooling in gold; the blank spaces within the outlines of the design painted black. From the Libri Library.—Contemplations upon the Old Testament, by Bishop Hall, vol. viii. 8vo., Lond., 1626. Dedication copy to Charles I., in old olive morocco, the sides semés with fleurs-de-lys, the royal arms in the centre, forming together a blaze of gold. Libri Library.—Collection of Songs and Airs, written at different times between the reign of Charles II. and that of Anne; MS., Queen Anne's copy, in blue morocco, richly tooled in gold, with the royal arms. It here appears that Handel, on his arrival in this country, was called by his correct name, *Hendal*.—Specimens from the Library of Thuanus, and that of the President Menars.—Metastasio, 1755; red morocco, with the arms of Madame de Pompadour.—Specimens of bindings by Dusseuil, Padeloup, Derome, Monnier, Bedford; also a volume bound by Lortie, which gained a first-class prize in the Paris Exhibition in 1855. The limits of these notices do not admit of a detailed account of the precious volumes contributed by Mr. Slade's kindness; we must, however, mention a Persian MS., of which the covers are exquisitely painted;—a leather forel, or case for a book, of *cuirbouilli*, with an escutcheon of arms, a bend embattled counter-embattled, the crest, on a helm, is a female head, in each angle is a padlock as a device or badge; also a fine *plaque* of enameled work, xiii. cent., of German art, probably part of the decoration of a binding;—an artistic production in leather, stamped and chased, representing the Crucifixion; date early xvi. cent.; and a very elaborate specimen of German tortoiseshell binding, delicately inlaid with silver and mother o'pearl.

By the Rev. H. WELLESLEY, D.D.—A most interesting selection of ancient bindings, sent in exemplification of the peculiar taste and decoration lavishly bestowed in the sixteenth and seventeenth centuries. The collection was rich in early stamped Venetian and Italian bindings, many of them earlier than the development of a taste for decorative works of this description under the influence of Maioli, Grolier, &c. Also several specimens of German stamped bindings in hog-skin, &c.; one of these volumes bears an exquisitely-finished portrait of the Emperor Charles V., with the imperial insignia.—Two remarkable Spanish bindings (date early xvii. cent.), in crimson morocco, richly tooled, displaying a large achievement of the



arms of Guzman impaling Caraffa with quarterings. The escutcheon is ensigned with a coronet, and surrounded by a decoration composed of seventeen circles like finger-rings, within each of which is a letter, probably the initial of a word. They have not been explained. They occur likewise on a portrait of Don Gaspar Guzman, the favourite of Philip IV., by Velasquez. These superb volumes belonged either to Don Ramiro, Duke of Medina, Viceroy of Naples, after his second marriage (he espoused Anna Caraffa), or to his son Don Nicolas. A more detailed notice is given in the *Proceedings Soc. Ant.*, vol. i. N. S., p. 34, where specimens in the library of the first Earl Stanhope, at Chevening, are described, and a representation of the heraldic decoration is given. A volume in similar binding, *Libri Catalogue*, No. 1482, but there assigned to the Duke of Ossuna, Viceroy of Sicily, is now in the British Museum.—Several interesting English bindings, amongst which may be mentioned, although comparatively late in date, Roscoe's *Lorenzo de' Medici*, Horace Walpole's copy with the author's autograph, and bound by Edwards; it is ornamented with an Etruscan bordure, and with Walpole's arms upon the covers.

By Mr. HALSWELL.—Two specimens from the Grolier Library—*De re Vestiaria Libellus ex Bayfio excerptus*—*De Vasculis*,—*De re Hortensi*, &c., 8vo, ap. S. Gryphium, Lugd. 1536. On the last leaf of the third *libellus* is the autograph *Jo. Grolierij Lugdunen. et amicorum*. It was Grolier's habit, when a book (as in this instance) was not bound for himself in his peculiar elaborate style of binding, to write his name in it; such volumes with his autograph are even more rare than the others. The second volume is bound in light brown leather, ornamented with very elegant interlaced bands or scrolls fretty, in the peculiar style introduced into France by Jean Grolier; the bands painted green, white, and black. It is the very rare first edit. of "*Les Azolains de Monseigneur Bembo*, trad. par Jehan Martin." &c., Paris, Michel de Vascosan, 1545. On the last leaf is the autograph—*Claude Grolier*—some near relative, doubtless, of the celebrated collector. "*Le Nicocles d'Isocrate*," 8vo, Paris, chez G. Chaudière, 1858; presentation copy probably to Henry III., King of France, to whose grandfather, on his mother's side, Henry II., King of Navarre, deceased in 1555, the work is dedicated. Olive morocco; elegantly tooled in quatrefoiled and circular compartments; in the centre is an oval medallion of the crucifixion on each side; and on the back, decorated with interlaced bands, appear the title of the book, fleurs-de-lys at intervals, and the royal arms of France within the collar of the Order of the Holy Ghost, composed of the initials of the king and of Louise de Lorraine, in Greek letters, but with the omission in this instance of the third monogram, the intention of which was known to the king alone, according to Favine, from whom the annexed woodcut of this curious deco-



ration is copied. On the back of this beautiful volume is also found the favourite motto of Henry III.—*SPES MEA DEVS*.

By Mr. ALBERT WAY.—A choice specimen of the peculiar bindings of the Mecenat Library. The volume contains *Julii Solini Polyhistor Memo-*

rabillium Thesaurus, with Pomponii Melæ de Situ Orbis, lib. iii., Basil. ap. M. Isingrinium, 1543, fol. The binding is of dark green morocco, tooled in gold, with interlacing bands forming panels; some portions are painted bright red over silver, and parts of the ornaments are painted bright green. On the obverse is the title of the work, inscribed on a cartouche. The device which marks the books of this collection—Apollo driving his chariot towards Olympus, upon which is seen Pegasus—is introduced in an oval compartment (4 in. by 3 in.) on each side of the volume. This design, in low relief, like a cameo, partly gilded, silvered, and painted, is surrounded by a border inscribed—ΟΡΘΟΣ . ΚΑΙ . ΜΗΑΘΕΙΟΣ. The volumes thus decorated have been attributed, perhaps more correctly, to another celebrated collector, Demetrio Canevari, of whom and of his library see Spotorno, Storia letteraria della Liguria; Genova, 1824, 8vo. Specimens are described, Catal. Libri Library, sold in 1859, Nos. 1066, 1122, 1298. These rare books have also been sometimes associated with another eminent name of the period, Cangiani.

By the Very Rev. CANON ROCK, D.D.—Isidori Clarii Episcopi Fulginatis Orationes; 4to, Venet. 1567. The copy presented by Benedict Guidius, the editor, to the grand-nephew of Pius V., Cardinal Michael Bonello, to whom it is dedicated. A good example of the Venetian binding of the period, with the arms of the Cardinal, Gislieri and Bonelli quarterly, on the covers.

By Mr. STEPHEN RAM.—A curious specimen of the bindings of the twelfth century, ornamented with metal-work in relief, enamels and gems. The volume contains a MS. martyrology of the tenth century, and a treatise by St. Benedict; it belonged to the monastery of St. Jacques (at Liège?), and contains a portraiture of the abbot.—The Statutes of the Order of St. Michael, instituted by Louis XI. in 1469; printed on vellum, the binding richly decorated with the arms and devices of Henry II., the former being surrounded by a collar of the Order, and a curiously devised ornament composed of crescents and bows, in allusion to Diane de Poitiers.—Livres des Statuts et Ordonnances de l'Ordre du Saint Esprit; 4to, Paris, 1578. This copy belonged to Henry III., the founder, and is bound in old French olive morocco, the sides ornamented with the arms of France and Poland on one side, and those of France on the other; also the king's devices and monograms.—Maxæmyliani Vrienti Gardensis Epigr. Antv., 1603. On the limp vellum binding are impressed portraits, in gold, of the Archduke Albert of Austria and Isabella his consort, daughter of Philip II.; some of the epigrams in the volume are dedicated to them.—Le Tableau de la Croix, représenté dans les Cérémonies de la Ste. Messe, Paris, 1651-53, Collin f. In this fine copy of a very rare volume there is a portrait of the Marquis de Chasteauneuf, Garde des Sceaux, engraved by G. de Geÿn. The binding is French olive morocco, with portions inlaid in red and light brown; on the back are the initials L. M.—E. H., and within the covers monograms composed of the same letters, but hitherto unexplained.

By Mr. ALEXANDER NESBITT.—Rituum Ecclesiasticarum SS. Rom. Eccl. Gregorii de Gregoriis excus. Venet. 1516. A very fine example of Italian binding, with rich scroll ornament and foliage; supposed to have been in the library of Leo X.—Three choice volumes impressed with the arms of Clement X. (1670-76), two of them bound in vellum.—Federici Borromæi Meditamenta Literaria, 1633; red morocco binding, a good

specimen of elaborate Italian tooling in gold.—*Flosculi sive Notabilia practica*, &c., a fratre Nicolio Romano ; Romæ, 1672 ; presentation copy to Monsign. Hyacinth Libelli, Master of the Apostolic Palace, with his arms on the title and covers ; binding of olive morocco, richly gilded and silvered.

By Mr. J. T. PAYNE, through Mr. H. Foss.—*Proclus in Platonis Timæon*. A superb folio volume from the library of Francis I., bound in blue morocco, and displaying the arms of France, with, on one side, the collar and order of St. Michael, and two devices, a bird pecking at something on the ground, also a hand holding a flower on which a bird perches ; on the other side medallions of Holofernes and Judith are introduced, accompanying the royal escutcheon.—*Sannazarii Opera* ; Aldus, 1535, 12mo. ; beautiful copy in dark olive morocco ; on one side is inscribed the title of the work, with—*IO. GROLIERII ET AMICORVM*.—on the other Grolier's motto—*Portio mea Domine*, &c.—*Caii de Canibus Britann.* Lond. G. Seres. 1570, 8vo ; a choice specimen of Dusseuil's binding, in light olive morocco inlaid with maroon, and richly tooled.—*Reflexions des Saints Pères sur la Sainte Euchariste*, Paris, C. Robustel, 1708, 8vo ; a remarkable example of inlaid French binding ; in dark blue morocco inlaid with red.—*Account of the Bedford Missal*, by R. Gough ; Lond. printed by J. Nichols for T. Payne, 1794, 4to ; bound by the celebrated Roger Payne in Venetian antique colored morocco, one of his most perfect productions ; it is accompanied by his bill describing the binding in all its details, the cost being £2 12s. 6d. : also a curious portrait in water colours, representing Roger Payne in tattered dress, at work in a garret.

By the Rev. J. FULLER RUSSELL, F.S.A.—*The Lyfe of the Glorious Confessoure of oure Lorde Jhesu Criste Seynt Frauncis* ; R. Pynson ; no date : in the original stamped binding, on one side is the Annunciation and Our Lord with the woman of Samaria ; on the other side the Annunciation (a different stamp), and below it, the Precursor preaching in the Desert.—*The Pye or Tonne of the Life of Perfection* ; London, R. Redman, 1532 ; stamped binding, in remarkable preservation, with the arms of Henry VIII. and Catherine of Arragon.—*Pseaumes de David* ; à Genève, par Abel Rivery, 1576. The binding of this remarkable little volume is richly tooled, and it has the initials of Beza on the side. At the end is the autograph, *Qui Deum reveretur quid merito reformidet ? Theodorus Beza Genevæ scripsi vi. Martii, anno ultimo Dei et Servatoris nostri Dmi. (?) patientiæ* (1597).—An unpublished work on Church Government, by Abp. Laud, beautifully written within gold lines, and with gold capitals. The binding very richly tooled, with the arms, &c., of Henry, Prince of Wales, elder brother of Charles I.—*Bernardi Bauhusii Epigr.* Antv. Plantin. 1616. Richly tooled ; on one cover is the Crucifixion ; on the other the B. V. Mary standing on a crescent.—*Book of Common Prayer*, &c., fol., 1669. Printed within red border-lines. Purple morocco, richly tooled, and with the royal arms emblazoned on the leaves on a gilt ground. This fine copy probably belonged to Charles II. ; the Office "At the Healing" is inserted between the Communion Service and the Psalter.—*Horæ B. Virginis*, MS. in memb. sæc. xv. 4to. From the library of the Duke of Sussex. Bibl. Suss. vol. i. part 1, p. clxxxvij.

By Mr. T. M. WHITEHEAD.—*Office de la Vierge Marie, à l'usage de Rome*, &c. 12mo. Paris, P. Mettayer, 1596. A superb specimen of French binding of the sixteenth century, in olive morocco ; the sides and

back covered with gold tooling, amongst which are introduced the devices of Margu  rite de Valois, queen of Henry IV. This beautiful volume doubtless belonged to her. From the Libri Collection.

By the Hon. ROBERT CURZON Jun.—A choice example of embroidered binding, a small Bible, printed by Barker, 1608, in a rich cover worked with flowers in gold and silver and silks. A very curious specimen of bindings of this description is figured in Martin's Catalogue of works privately printed; see also Gent. Mag., N. S., vol. 1, p. 63, where several examples are noticed.

By the LADY NORTH.—The Holy Bible, Book of Common Prayer, and singing Psalms; folio, London, Robert Barker, 1611. On the binding, which is richly embroidered with gold and silver, silks, &c., are wrought the arms of James Montague, Bishop of Bath and Wells, translated in 1617 to Winchester. This book belonged to his niece, Anne, d. of Sir Charles Montague of Boughton, and subsequently to Katherine, Lady Glenbervie, by whose daughter-in-law it was presented to William Henry John North, in 1839. The field is of silver semy of single roses; the border represents a trail of grapes upon gold; in the angles are cherubs' heads.

By Mr. C. SOTHEBY.—A fine copy of the Holy Bible, printed by Buck, 1638, in dark green morocco with silver clasps and mounts; on the sides are small plates engraved with the arms of Charles I., to whom the volume is supposed to have belonged.—Greek Testament, printed at Paris by Robert Stephens, 1550; in red morocco binding with the initials of William III. ensigned with a crown.—Portion of a MS. Psalter, probably written by an English scribe about 1420; it is bound in red morocco elaborately tooled, date about 1700, with the arms of Scotland on the covers, surrounded by the garter and ensigned with a crown of strawberry leaves.—An exquisite specimen of Persian binding, paneled, with gilding and tooling in relief; the volume contains a MS. of two works of the celebrated poet S  di, surnamed Shir  z, the Bost  n or Garden, and the Gulist  n or Rosary.

By Mr. HENDERSON, F.S.A.—A diminutive almanack for the year 1665, bound in dark green morocco. It belonged to Frances Lady Ducie, d. of Francis, first Lord Seymour of Trowbridge. In the Brit. Mus., Egerton MS. 71, there is a volume of Prayers and Meditations in her handwriting, and composed by her father in 1655.

Mr. J. BOWYER NICHOLS, F.S.A.—MS. Psalter, xiv. century, in a stamped binding of the sixteenth century, formerly in possession of the antiquary Pegge, to whom it was given by Mrs. Elizabeth Heathcote in 1779.—H  r   B. V. M., printed on vellum by Thielman Kerver, Paris, 1506; with beautiful woodcuts and borders; old stamped binding of the period.—Account of the Celebration of the Jubilee, 1809, "collected by a lady, wife of a Naval Officer;" printed at Birmingham, 4to; presentation copy to Queen Charlotte, bound in blue morocco impressed with the Queen's cipher; it was purchased by J. Booth at the sale of her library in 1819.

By the Rev. J. H. HARRISON, Vicar of Reigate, through Mr. Albert Way.—A copy of the Book of Common Prayer, Printed by Jugge and Cawood, London, 1566, 4to. The covers display ornaments emblazoned in color, amongst which are the arms and initials of William Howard, eldest son of Thomas, second Duke of Norfolk, by his second wife. The arms, on both sides of the volume, are those of Howard, quartering Brotherton, Warren, and Bigod; the escutcheon is surrounded by the garter, and underneath is the motto—*SOLA VIRTUS INVICTA*.—The distinguished statesman to whom

this book appears to have belonged, was employed by Henry VIII. and Edward VI. in confidential affairs; he was created Baron Howard of Effingham by Mary in 1553, and Lord High Admiral; K. G. in 1554; he possessed by descent from the Warrens a moiety of the manor of Reigate, and had a residence in the neighbourhood; he died in 1572, and was buried in Reigate Church. Aubrey, vol. iv. p. 192. The Prayer Book has been preserved in the town library in a chamber over the vestry, north of the chancel. Charles, his eldest son, "Generall of Queene Elizabeth's Navy Royall at Sea against the Spanyards Invinsable Navy," was created Earl of Nottingham, and was interred in Reigate Church, as were several of his noble race, by some of whom the book may have been used subsequently to the death of its original owner, as a copy of the Old Version of Psalms, printed in 1637, has been inserted at the end, and the more ancient binding preserved.

By Mr. BOONE.—A small volume of early printed devotional works and godly treatises, chiefly from the press of Berthelet, with dates from 1534 to 1541. It is bound in red velvet, and had clasps and mounts of metal, now lost. The first portion is a sermon of St. Chrysostom, translated by Thomas Lupsete; at the foot of the title-page is the signature of Katherine Parr—*Kateryn the Queene, K. P.* On the opposite fly-leaf are scriptural sentences apparently in her handwriting; on the reverse of the leaf are amatory verses, supposed to be written by Henry VIII., and possibly addressed to the Queen. This volume was obtained in Spain; it is described by Dr. Charlton, Notes and Qu., vol. ii. p. 212.—Several examples of Italian, German, French, and English bindings of the sixteenth and seventeenth centuries.—A folio volume containing a series of portraits of the family of Innocent XI., engraved by Audran, Clouet, and other artists of note. Bound in red morocco, stamped with a coat of arms, by which it appears to have belonged to the celebrated Prince Eugene of Savoy.

By Mr. COLNAGH.—Specimens of French binding, of the reigns of Louis XV. and Louis XVI., with the royal arms.—"Catalogue des Livres qui composent la Bibliothèque de Madame Elizabeth de France, sœur du Roy," Versailles, 1783; MS. folio, bound in red morocco, with the arms of France on a lozenge on each side. The catalogue commences with Theology, De Sacy's Bible being the first item. Each of the three sisters of Louis XVI. had her private library, distinguished by the binding, red, citron, and green, respectively.—"Catalogue des Livres de la Bibliothèque de Monsieur au Château;" MS. folio, in red morocco, stamped with the arms of France with a bordure indented. In the Libri Collection, sold in 1859, were MS. catalogues of the "Livres du Cabinet du Roi," 1722, and of the library of the same king (Louis XV.) arranged under subjects, also a MS. "Catalogue des Livres de Madame Sophie," 1778, bound in citron morocco by De Rome, having her arms on each side. The books which belonged to *Mesdames de France*, daughters of Louis XV., are splendidly bound, and much sought after. Madame Adélaïde's books were bound in red morocco; Madame Sophie's in citron morocco; Madame Victoire's in green or olive morocco.—A German Bible, printed at Luneburg in 1672, bound in parchment stained and painted in vivid colors, with medallions of scripture subjects; the whole elaborately tooled and gilded; the edges of the leaves richly gaufréd.

By Mr. J. H. BOHN.—Specimens from the library of the President de

Thou, showing the various colors used for the bindings of his books, according to their choice description or rarity. On the earliest is found a single escutcheon of the arms of that eminent collector, a chevron between three gad-flies (*taons*), with a scroll inscribed IAC. AVGUSTI THYANI. Subsequently to 1587, the period of his first marriage, the stamp displays two escutcheons accosted, the second charged with three lioncels crowned, the bearing of his wife, Marie de Barbancon; a monogram appears beneath composed of the letters I. A. M. for Jacques Auguste, and Marie. Of this period two examples were exhibited, one being a copy of Aristophanes, printed by Plantin, bound in red morocco; the second, in pale green, Hippocrates Libellus de Insomniis, Lutet. 1586. In 1603 Thuanus espoused his second wife, Gasparde de la Chastre, and after that period the second escutcheon displays the bearing of that family, a cross moline vair, quartering those of Savoy, Batarney, and Lascaris. The monogram is also changed, being composed of the initials I. A. and G. (for Gasparde); of this stamp, two specimens were shown, one bound in green; Vita Lucii Titii, Lugd. 1597; the other in pale brown, P. Junius, Clementis ad Corinthios Epistola, Oxon. J. Lichfield, 1633.—A copy of L. Fenestella de Magistratibus Romanorum, 1551, and Pomponius Lætus de Magistratibus, &c., Lutet. R. Steph. 1549, 8vo. The binding, of dark coloured calf, is stamped on both sides with the following device, on the root or stump of a tree, from which issue flowers, a crowned falcon or eagle holding a sceptre in its right claw upraised. This was stated to be the stamp used for the library of Frederic the Great. It is, however, identical with the well-known device of Anne Boleyn, the white falcon standing on a golden root, out of which sprouted red and white roses; from the dates of the treatises above described, it is obvious that the book cannot have been in the possession of that queen, beheaded in 1536. Possibly Queen Elizabeth may have used her mother's device, and it deserves consideration that it occurs amongst the ornaments of Elizabeth's tomb at Westminster. We have subsequently been favored with a notice of another book bearing the date 1559, on the covers of which this identical stamp is found, accompanied by the initials R. H.

By Mr. KERSLAKE.—A selection of volumes from the Hengwrt library, dispersed by auction on the decease of the late Sir R. Vaughan, Bart. Amongst the books exhibited were the following specimens of the English stamped calf bindings of the sixteenth century.—Abbreviamentum Statutorum, Rich. Pynson, 1499, 8vo. On the reverse of the last leaf is a woodcut of Pynson's monogram on an escutcheon ensigned with helm and crest, the same device being impressed on one of the covers, and suggesting the supposition that productions of his press were bound as well as printed in his establishment. On the other side of the volume is the Tudor rose, surrounded by a trail of roses.—Martialis Epigrammata; ap. Seb. Gryphium, Lugd. 1534, 8vo. On the covers are the royal arms of England, supported by monsters, angels with fishes' tails, &c.; in the border is a monogram, comprised of T, or F, and G.—Homeri Ilias, per Laur. Vallensem Latine facta. Colon. (1522), 8vo. The binding has on the upper side a large Tudor rose, between scrolls inscribed—Hec rosa virtutis de celo missa sereno—Eterne florens regia sceptrum ferit;—two angels as supporters; also escutcheons with the arms of the city of London, St. George's cross, and the binder's or artist's mark with initials—G. G. On the lower side is a fine escutcheon of the royal arms with angels as

supporters.—Galen de Sanitate Tuenda, &c. Tub. V. Morhard, 1541, 8vo.—Diodorus Siculus, Paris, S. Colinaeus, 1531, 8vo; a curious specimen, with the Adoration of the Magi, grotesques, inscriptions, and the binder's mark with initials B. K.—Platinæ hystoria de Vitis Pontificum; venundantur parisiis in vico Sancti Jacobi intersignio divi Claudii; with the signature—"Gabrielis Harveij liber, emptus a Joanne Hutchinsono Pembrochiano."—L'Arithmétique de Simon Stevin de Bruges: à Leyde, Chr. Plantin, 1585; probably the copy used by Henry Prince of Wales, eldest son of James I.; the covers being stamped with the triple plume.—A fine specimen of Italian decoration in the style of the Grolier and Maioli bindings, with interlaced bands of various colors. It is a portion of a great architectural work with woodcut illustrations; "Il terzo libro di Sebastiano Serlio Bolognese, nel qual si figurano le antiquita di Roma, 1532, Val. Dorichus Brixiensis impressit Romæ;" large folio.

By Mr. J. G. FANSHAW.—Grafton's Chronicle, edit. 1568. The decorations affixed to the covers, such as the bosses which are in form of the Tudor rose, appear earlier than the date of the book.

By Miss STOKES.—Several specimens of the elaborate stamped English bindings of the sixteenth century, with medallions, arabesques, &c., from the Library of the late Dr. Stokes, of Bristol.

By Mr. MUNSTER.—A numerous collection of curious bindings, including several elaborate specimens of early Italian tooling, stamped hog-skin German bindings, and other illustrations of the character of the art at various periods.

By Mr. James YATES.—Several rare and early printed books, in the original bindings; also some works illustrative of ancient bibliopegy, such as a representation of the sumptuous binding of the Codex S. Emmerani, in the Royal Library at Munich. The stamped binding of a MS. book of Prayers, amongst the books kindly contributed by Mr. Yates, supplies the name of an ancient binder, Nicholas Snies, by whom it was executed.

By Mr. F. S. ELLIS.—Seven volumes in fine bindings, Italian, German, &c., amongst these were:—"Heures de N. D.;" Doway, 1596, 8vo, richly gilt.—"Ehebüchlein," &c., Nurenb. 1597, 12mo, a rich example of the period; on one side is the Virgin holding the infant Saviour, on the reverse the Holy Trinity; one side is gilt, the other stamped in silver. A wedding gift.—A German Bible, bound in vellum, curiously painted with sacred devices.—"Herrlichkeit und Seligkeit der Kinder Gottes," Nurnb. 1694; vellum, elaborately stamped and painted.

By Mr. F. HARVEY.—Several volumes curious as specimens of binding, or impressed with arms of eminent persons. The Practice of Christianitie, by R. Rogers, 12mo, 1623, vellum, stamped with the plume and coronet; formerly in possession of Charles I. when Prince of Wales; also White's Defence of the Way to the True Church, 4to, 1614, with the arms of Robert Rich, created Earl of Warwick, 1618; volumes in rich bindings, with the arms of Charles III., King of Naples; of Cardinal Buoncompagni; of Cardinal Albini; of Louis XIV.; of Charles X., when Comte d'Artois; and of other distinguished persons.—An interesting MS. bound in red morocco with the arms of James III., the old Chevalier; "L. Lippi, Malmantile racquistato, poema, con gli argomenti del Sig. A. Malatesta," 4to. This was probably a presentation copy belonging to that Prince.

By Mr. C. STEWART.—Nineteen specimens, Italian, German, Dutch, English, French, &c. Amongst these interesting volumes was a small

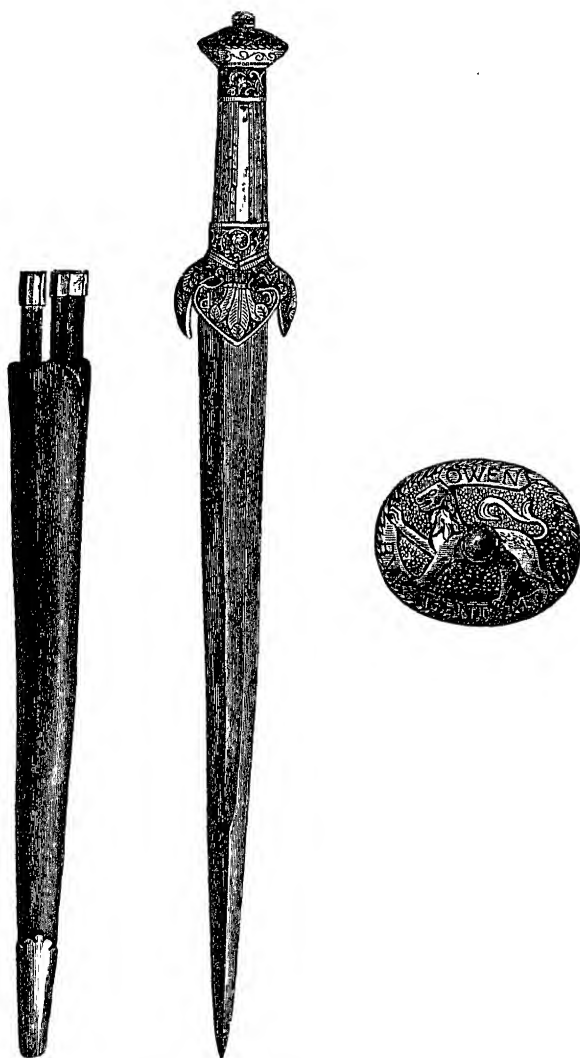
edition of Sallust, Lugd. Bat. Plantin, 1607, with the initials of Prince Henry, eldest son of James I.; also a curious MS., a Panegyric dedicated to Charles, Prince of Wales, by Gilbert Primerose, minister of the Walloon Church in London (1626), and chaplain to James I.; 4to, in the original vellum binding, richly gilt, with the arms of Prince Charles in large size on either side.—Form of Prayer used by William III., when he received the Sacrament; 1704, 12mo, printed on vellum; inlaid morocco binding.—Several remarkable volumes, with the arms of Pope Clement XI., Cardinal Altieri, of the city of Toledo, the Royal arms of Spain, &c.—A small volume printed at Nuremberg, in 1666, a specimen of binding in chased and pierced metal, with gaufered edges, colored.

By Mr. DODD.—A specimen of binding in tortoiseshell, with clasps and mounts of silver, elegantly chased; being a Book of Prayers used by the Jews—"Orden de las Oraciones Cotidianas"; Amst. Ano. 5441 (A.D. 1680).

By Mr. J. J. HOWARD, F.S.A.—A collection of rubbings executed with blacklead; facsimiles of early stamped bindings preserved chiefly in public libraries, and including several English royal examples of interest. A notice of some of them, in the library at Westminster, is given, *Gent. Mag.* May, 1861, p. 479.

By Mr. KERSLAKE.—A Dagger long preserved in Merionethshire as one of the treasured ancient possessions of the families of Salesbury and Vaughan, of Rûg, in that county. It has been frequently noticed by Welsh antiquaries as the dagger of Owen Glendower; it is so mentioned by the Rev. T. Thomas, in his life of that hero. Pennant, *Tour in Wales*, vol. ii., p. 60, says that Rûg became the property of Owen Brogyntyn, natural son of Madog, prince of Powys, about the year 1200; "His dagger, curiously wrought is, I am told, still preserved in the house." Yorke, in the *Royal Tribes of Wales*, and the Rev. R. Williams, *Biog. Diet. of Wales*, adopts this story. Had Pennant seen the relic in question, we can scarcely suppose that he would have accepted it as a weapon of the thirteenth century. By the accompanying representation, which we give with Mr. Kerslake's obliging permission, it will be seen that it is of the seventeenth century; it may have been worn, as has been supposed, by Charles I. when Prince of Wales. The length, including the haft, is 18 in., the blade 13½ in.; the sheath is of wood covered with black velvet; the pomel, guard, and mounts are of silver, as is also the chape of the sheath. The sheath contains a small knife and fork, hafted with dark mottled wood, probably such as was known as "dudgeon," a material closely allied to that of which mazers were formed. These cannot be withdrawn without unsheathing the dagger, being covered by the silver guard, precisely as in a dagger of the early part of Elizabeth's reign, in the Armory at Goodrich Court; Skelton, vol. ii., pl. cxi. Upon each of the three foliated plates composing the guard, the triple plume is chased in very low relief, that in front being accompanied by the initials C. P. The oval silver pomel (shown here on a larger scale, see woodcut) is chased with a lion passant and inscribed labels, which may be read, —OWEN BYRGENT MT. We are indebted to Mr. W. W. Wynne, M.P., for the information that there were two cups at Rûg, inscribed BYRGENTIN. He is of opinion that Owen, the son of Madog, having been the great chieftain in that locality, from whom the Salesburys and principal families were descended, the cups and dagger were inscribed in honor of him. Sir Thomas Salesbury was an active Royalist, who was with Charles I. at Oxford; and Col. William Salesbury, as Mr. Wynne observes,





Dagger formerly preserved at Râg, Merionethshire.

Supposed to have been worn by King Charles I, when Prince of Wales.  
Length 18 inches.

was governor of Denbigh Castle when Charles retreated thither after his defeat at Chester, and the siege of Denbigh, 1646. He was known as "Hosannan Gleision"—Blue Stockings. Mr. Wynne supposes that the dagger may have been given to him by Charles as a mark of esteem for his loyalty. The arms assigned to Brogyntyn are *argent* a lion rampant *sable*; the Salesbury family bore *gules* a lion rampant between 3 crescents *argent*. At the dispersion of the collections of the late Sir Robert Vaughan, this interesting relic came into the possession of the present owner.

By Mr. W. NELSON.—A pair of gloves, given by Charles I., on the scaffold, to William Juxon, Bishop of London; he retired during the rebellion to his estate at Little Compton, Gloucestershire, where those interesting relics have remained in possession of his descendants.

By Mr. W. J. BERNHARD SMITH.—Oriental armour from the Arsenal at Constantinople, consisting of helmet, shoulder plates, back and breast. These curious specimens of plate and mail mixed, are probably Persian: date about 1400.

June 7, 1861.

Lord TALBOT DE MALAHIDE, F.S.A., President, in the Chair.

Lord TALBOT, in opening the proceedings, expressed the satisfaction which he felt in witnessing the success of the arrangements, by which classified collections, for special illustration of some interesting subject of inquiry connected with ancient Arts and Manners, had from time to time been formed at the meetings of the Institute. On the present occasion, the fourth of these exhibitions during this year, the subject proposed was Glyptic Art; and Lord Talbot offered some remarks on the great value of productions of that class in connection with many departments of archaeological research. Their importance as evidence regarding the history of the Arts, and also of the manners, religion, and peculiar habits of thought in olden times had perhaps never been sufficiently appreciated, owing doubtless chiefly to the want of facilities of access to any extensive series of gems; even at the British Museum the precious glyptic collections there preserved were only available under very special restrictions, and scarcely serviceable for any purpose of public instruction. The Institute had been enabled to combine a collection unequalled perhaps in extent and value, which, through the liberality of the noble possessors of the most remarkable glyptic treasures in this country, were now for the first time placed before the archæologist. Lord Talbot recalled with much gratification that the first impulse, which had encouraged the Society to attempt the formation of such a display, had originated with the nobleman whose treasures of Art are unequalled, probably, by any private collection in Europe. During the last session the Duke of Marlborough had with gratifying kindness proposed, in the event of any series of glyptic art being formed, to entrust to the Institute the Arundel and the Besborough collections, preserved at Blenheim Palace. His Grace's generous example had been followed by the Duke of Devonshire, who had not only confided to the Society the celebrated collection of gems, which for some time had been deposited at the Kensington Museum, but had also permitted the precious *parure* to be exhibited, set with antique gems, and prepared for the Countess Granville on occasion of the coronation of the Emperor of Russia in 1857. The Duke of Hamilton, and other distin-

guished collectors had, moreover, enriched this unique exemplification of ancient Art.

The Rev. J. L. PETIT read a Memoir on Circular Churches, illustrated by a large series of his beautiful drawings, representing examples examined during a recent continental tour. (Printed in this volume, p. 101.)

The special subject of the occasion was then brought before the meeting by Mr. EDMUND WATERTON, F.S.A., who delivered the following Discourse:—

My object is to endeavour briefly to bring before the Institute the History of Gem Engraving, as illustrated by the priceless examples which are now displayed. As I presume that there may be some present on this occasion to whom the subject is not familiar, it may be desirable to offer a few preliminary remarks, without, however, entering into dry details and technical explanations.

The study of Glyptics is of the highest importance, and it is scarcely too much to affirm that there are few remains of art which combine so many claims for our interest and admiration. For we have the intrinsic value and beauty of the material, the exquisite artistic efforts thereon displayed, as well as the importance of the subject for the illustration of ancient History and Art. Gems, minute objects in themselves, prove the marvellous skill of the ancient engravers, and show, that with the cultivation of Arts, the human figure was ever considered the type of beauty and perfection, and that it was the aim of the engravers to reproduce the figure in proper anatomical proportions.

A recent writer thus expresses himself:—

“Of all the remaining monuments of ancient Art which have been a source of universal and unmixed delight, admiration, and instruction, to successive ages, there are none so various in their objects, so pleasing in their contemplation, and so useful in their study, as the engraved gems and seal rings of the ancients. They have preserved in palpable, durable, and almost living characters, the images and attributes of the ancient mythology, and the features, conditions, and adventures of the most illustrious personages. They exhibit the most curious details of ancient customs and religious ceremonies; often ingenious and moral allegories, displaying a rich and chaste imagination.” They throw a strong and clear light upon every part of Greek and Roman Archæology. The sacrifices and other religious ceremonies of Greece and Rome, their games, festivals, processions, dresses, warfare; in short, all their habits and customs, whether religious, civil, or military, derive from these sculptures an illustration more ready and more real than any which verbal criticism or conjectural commentary can afford. Critics, therefore, and commentators have had recourse to the figured and lettered gems to supply explanation, and to remove obscurity. From these sources History, Mythology, and Allegory have received verifications in matters of fact, and elucidation in matters of fable, whilst a livelier interest has been given to the biographies of imperial, royal, and noble personages of Greece and Rome, as also to the lives of their philosophers and poets, their heroes and their statesmen, by reason of the portraits which have been so faithfully and expressively recorded upon the imperishable gem. It is, indeed, in reference to this last quality of the gem that its value is so manifest, for, while the greatest works of the painters, sculptors, and even architects, have ceased to exist, or remain only in part, the stubborn material on which the engraver wrought, bade

defiance to the hand of time, and the centuries which have despoiled the Parthenon of its beauty, which have swept away into tradition the sublime efforts of Apelles, and spared not the marble of Phidias or Praxiteles, have had no power to work injury to the delicate and costly productions of Pyrgoteles, Apollonides, and Cneius.

At the time of the invasion of the barbarians, the statues of gold and silver were melted down, but the gems could be turned to no utilitarian purpose, and consequently escaped destruction. Hence, whilst Count Clarac, the accomplished French archæologist, was unable to trace the existence of more than about 3000 antique statues in Europe—excluding all under two feet in height—it has been reckoned that in the public museums, and in the collections of different private amateurs, there are about 50,000 antique gems.

History informs us that collections of gems were made in ancient days—if we may accept the term *δακτυλιοθήκη* as intended to imply a collection of gems set in rings. Mithridates, King of Pontus, had one; this was carried to Rome after his defeat by Pompey, and dedicated to the Temple of Jupiter Capitolinus. Scaurus, the stepson of Sylla, was the first Roman collector of gems; Julius Cæsar, according to Pliny, gave his collection, contained in six *annulorum thecæ*, to the Temple of Venus Victrix, and Marcellus dedicated his Dactyliotheca to the Temple of Apollo.

At the Renaissance, when excavations began to be made, multitudes of gems were disinterred. At this time their beauty and value were duly appreciated by men of letters and the patrons and lovers of Art, and collections began to be formed. Petrarch was among the first to arrange a Dactyliotheca, and after him Lorenzo dei Medici not only formed an important collection, but established a “*Schola Glyptographica*” at Florence, for the especial study of gems and gem engraving. Leonardo Augustino, in his treatise on antique gems, does not fail to draw attention to the influence which they had on the painters and sculptors of this period. “Gems,” he says, “are most highly prized in this our age; not only by reason of the consent and approval of learned men, but on account of the praises bestowed upon them by painters and sculptors, for Raffaele, Michael Angelo, Giulio Romano, and Polidoro, discovered in the minute labours of the little gem, some of the grandest and most important principles of their art.”

From Italy, the revived taste for gems extended to other countries of Europe; hence we find that wealthy amateurs who visited Rome in the centuries subsequent to the revival of Art did not neglect the opportunity of securing valuable examples of the glyptic art; it was this taste which led to the formation of the Fraun Collection, and those of the Earl of Arundel, and Earl of Besborough, now united together in the Marlborough Cabinet. With these may be cited also the splendid collection of the Duke of Devonshire and some others of less importance.

The early history of gem engraving is hid in the shade of antiquity; and there is no record whence it derived its origin: certain it is that the art was practised by the Egyptians and Assyrians at a very early period. It is probable that gem engraving owed its origin to the seal, as I have stated on a former occasion that rings owed their origin to the facility and security which they afforded of carrying about the seal.

In the large assemblage of antique gems now displayed, there are remarkable examples of every period;—the Egyptian scarab with its hard stiff design;—the Assyrian and Babylonian cylinders;—the Phœnicio-Babylonian

seals ;—the early Greek and Etruscan Scarabæi ;—the later but still archaic Greek signet—the gems of the finest period of Greece and Rome ;—and again the rude specimens of the declining period of Rome ;—then Sassanian and Gnostic intagli, and a few examples of Byzantine art ; some also of the mediæval period, and many important ones of the renaissance.

Mr. King says,<sup>1</sup> that without any dispute, the Egyptian Scarabs are the earliest monuments of glyptic art in existence. These Beetle-stones were of religious import with the Egyptians, because the beetle was considered to be the symbol of the sun from the fact of its laying its eggs, and then rolling them up in a ball. Egyptian gems are extremely rude, and only attempt the representation of Hieroglyphics, till the time of the Ptolemies, which presents some splendid examples of Græco-Egyptian Art. Unfortunately one of the finest gems of this period, a brown Sard, formerly in the Herz Collection, has gone to enrich a foreign collection. (Figured in King's Gems, p. 115.)

Mr. King says, with truth, that it is impossible to distinguish gems of the archaic period of Greek Art from those of the Etruscan. There is however this peculiar feature, that there is no middle class of work between the rude design, almost entirely executed with the drill, and the engravings of the nicest finish. The former offer caricatures of men and animals ; the latter almost always give subjects from the Greek Mythology. And it appears probable that whilst the Etruscans supplied the Athenians with every kind of ornamental article in bronze, Greece furnished the best gem engravers, and the engravings on many Etruscan Scarabæi are evidently of Greek work. The Etruscan gems may be divided into four periods : 1, The Archaic ; 2, The Etruscan proper ; 3, The Hellenic, in which the influence of the Greek School was introduced by Demaratus into Italy ; and 4, The Decadence. Nothing shows more clearly the affinity of Etruria to Egypt, than the Scarabæi. Those of Egypt are generally fair representations of the beetle ; whereas the Etruscan are exaggerated in height. These were extensively worn in necklaces and rings, and other ornaments. Etruscan Camei are of the very highest rarity, unless we consider the Scarabs as Camei. My friend, Sig. A. Castellani, has brought from Rome a necklace, a copy of an Etruscan original, and set with genuine Scarabæi. It is exhibited by his kind permission on the present occasion.

With the Greeks, signets were of such importance that Solon, with a view to prevent their being forged, passed a law that no engraver was to keep the impression of a gem which he had cut. It is uncertain when gems were first worn in Greece. Heineccius, quoting Pausanias in reference to the ring of Polycrates, is of opinion that intagli were not mounted prior to the sixty-second Olympiad (c. B.C. 532) ; but it seems to be doubtful whether the emerald with which it was set, was engraved or not, for Theodorus the Samian is simply recorded to have chased the ring. No gems of the Phidian period are positively known to exist, but Müller thinks that occasionally gems may be found with a composition and treatment of form which correspond with the Phidian Sculptures. The Grecian Sovereigns appear to have had their " engravers in ordinary," for Pyrogoteles<sup>2</sup> was appointed by Alexander, alone to execute his portraits in gems,

<sup>1</sup> King's Antique Gems, p. 113.

<sup>2</sup> A remarkable production of this artist may be cited in the Devonshire

Collection, a red sard—"The Diomedes, Master of the Palladium."

just as Apelles and Lysippus, in marble. With his age begins the series of camei, the earliest known being the Odescalechi sardonyx of Ptolemy and Berenice, evidently a contemporary work (King's *Antique Gems*, p. 193) (c. B.C. 247). In the Devonshire collection is a fragment by Apollonides, which was sold to the Duke by Stosch for 1000 guineas. (Lippert, ii. 1032; Winck. Cat. 546). Its value consists in the fact that his name is mentioned by Pliny.

The Assyrian and Persian cylinders from their peculiar form appear to have been worn by a string tied to the wrist. They occur of various size, and are sometimes found mounted as rings, but these are mostly of the Egyptian period. The subjects they generally represent are sacrifices, or combats between a man and a monstrous beast, probably typical of the contest of good and evil principles—the fundamental doctrine of the Persian religion. In the museum at Alnwick Castle a cylinder is preserved, as I am informed, which bears the name of Osirtesen I., 1740, B.C., and thus may shew their use with the Egyptians to have been earlier than with the Babylonians. These Cylinders may be divided, according to Mr. Layard, into four classes. 1. The Early Assyrian, which are generally of serpentine, and correspond in subject and in style with the most ancient bas-reliefs of Nimroud. 2. The Lower Assyrian, of the time of Shalmaneser and his successors, and occur of various stones. That of Sennacherib, now preserved in the British Museum, is of Amazon stone, the intaglio being of the most minute description. Of this class the usual subjects are the various gods and their worshippers. 3. The pure Babylonian, which are much more common than the two other classes. They bear sacred figures, and have legends in the Babylonian cuneiform character, containing the name of the owner and his patron god. 4. The latest of all, the Persian, with legends in the Achæmenian cuneiform. Of this class is the signet of Darius, in green calcedony, now in the British Museum. (King's *Antique Gems*, pp. 125, 129.) Cylinders went out of use on the Macedonian Conquest. In Sicily and in Magna Græcia gem engraving, like the cognate art of die sinking—in fact the art in the colonies even surpassed the productions of the mother country—attained the highest perfection; and most of the finest gems in our collections show, by the identity of their style, that they proceed from the same hand that cut the coin dies for the mintage of the same cities. The Romans appear to have learnt the art of gem engraving from the Etruscans. The earliest signets were cut upon the metal itself; then gems were introduced, and seem to have been mounted both in gold, in silver, and in iron. I should observe, that in Rome the use of the gold ring was restricted to certain privileged classes, and was made the subject of very stringent laws. The early Roman intagli are deeper cut than those of Greek and Imperial workmanship. It was under Augustus that gem engraving attained its highest perfection, and more especially in the department of portraits. Under the patronage of Mæcenas flourished Dioscorides, Solon, Aulus, Gnaeus, of Greece, attracted to the metropolis of the world, most probably, as offering the most promising field for their genius. This is also eminently the age of camei, whether portraits, groups, or single figures; and to the time of Severus inclusive it may be said that the best works of the Roman school are cameo portraits of the emperors and their relations.<sup>3</sup>

The devices engraved on the smaller gems, which were set in rings, com-

<sup>3</sup> King on *Gems*, p. xlii.

prehend every possible subject. Sometimes they were arbitrary ; sometimes, again, they were engraved with figures of divinities, or with some mythological or palæstrie representation ; or, again, with some fact or deed connected with the personal or ancestral history of the wearer. Thus Mæcenas wore a frog engraved on his ring ; Julius Cæsar had a Venus Vietrix, claiming to be descended from the goddess ; this device was adopted by his partisans. Mr. Rhodes informs me that there are in the Praun Collection above twenty gems with this subject. Sylla's ring bore the surrender of Jugurtha ; Pompey's had three trophies, in reference to his victories in Europe, Asia, and Africa. Augustus at first sealed with a sphinx, then with the portrait of Alexander the Great, and lastly with his own, the work of Dioscorides. (Ancient Gems, p. 318.)

Others wore the portraits of their ancestors or friends. Publius Lentulus used that of his grandfather. Cornelius Scipio Africanus, younger son of the great Africanus, wore the portrait of his father. He was the degenerate son of an illustrious sire ; and on one occasion the people gave expression of their disgust by depriving him of his ring, saying that he was unworthy to wear the portrait of so great a man. I may observe that the signet of Lucius Cornelius Scipio Barbatus is believed to be now in the possession of the Earl of Beverley.

Some privileged Romans were allowed to use the portrait of the Emperor ; but this favor was occasionally attended with inconvenience.

Any one who has resided at Rome knows how, after every shower of rain, or whenever a piece of ground has been dug over, fresh ring-gems are constantly brought to light : the fashion of wearing ornaments of this class was often carried by the Romans to an extravagant excess ; Martial tells us, that a certain Charinus wore no less than sixty rings, and, what is still more wonderful, he loved to sleep in them. Seneca observes that in his time rings were worn upon every joint.

In the fifth century Roman gem engraving entirely vanished ; its last traces fading away in the profusion of ill-cut and worse designed Abraxidian gems and Gnostic amulets.

It may not be irrelevant to the subject to mention, that vases were in use amongst the Romans, which may be regarded as huge camei, being entirely covered with subjects in relief, such as the famous agate *carchesium*, given by Charles the Simple to the Abbey of St. Denys ; it is now in the Bibliothèque Impériale. (King's Gems, p. 193.) Mr. Webb exhibits on the present occasion two vases of that date, but without subjects in relief. It should be remembered that at the Renaissance these vases were extensively made of crystal, and fine specimens are preserved in the Uffizi at Florence.

Whilst the art of gem engraving was declining at Rome, it had taken refuge under the protection of the young and vigorous monarchy of Persia, where, together with the revival of the Achæmenian dynasty and religion in the third century, its productions had come again into as general request as during the ages preceding the Macedonian Conquest, which have left us such stores of cylinders and Assyrian seals. During the four centuries of the revived Persian empire, abundant memorials of their sovereigns and their religion have been left to us on gems, rudely engraved, but still far less so than the contemporary monuments of effete western civilisation. Barbarous as is the style of most of these intagli, says Mr. King, and coarsely as the lines are sunk into the stones, there is a force and individuality of expression about many of them, which display the engraver's

appreciation of the true principles of his art. This class continued down to the Mahommedan Conquest in the seventh century, and then suddenly came to an end with the dynasty.<sup>4</sup> Their place is taken by the only forms permitted by the religion of their conquerors—elegant Cufic inscriptions, arranged in cyphers, wrought in a curt and precise manner upon the choicest stones.

The Byzantines continued to practise the art of gem cutting, with indifferent success, for some ages, but at the end of the eleventh century it had completely declined even at Constantinople. Some few gems of the middle ages have been spared to us, but their execution is of the rudest form. The signets—which were as much required as ever—were either seals of metal, or else antique intagli set in rings, having their subjects interpreted in a religious sense, and legends added around the bezel to set forth this novel interpretation. Thus the monks of Durham used a Jupiter Tonans for the Caput Sancti Oswaldi. Pepin sealed with an Indian Bacchus, and Charlemagne with a Serapis. Numerous antique gems appear on mediæval shrines and other objects: and in the *Archæologia*, vol. xxx., p 449, there is given, from Harl. MS. 80, a very curious list of gems which from their subjects were held to possess peculiar talismanic properties.

The glyptic art reappeared in Italy in the fifteenth century, but, according to Vasari, it was not until the reigns of Popes Martin V., 1447, and Paul II., 1464, that its productions were of any merit. In the space, however, of a single lifetime, it attained to its second maturity, rivalling its ancient parent in beauty and skill: Lorenzo dei Medici and his son Pietro were both passionate admirers of ancient gems, and formed those collections which now constitute one of the chief attractions in the Uffizi at Florence. To his capital he invited the best artists of the day; here he established, as we have already seen, a school for gem engraving; and in this school was nurtured Giovanni, surnamed delle Carniole, who, says Labarte, must be considered as the first restorer of glyptics; he had soon a rival in the Milanese Domenico, who received the name of *De' Camei*.

The sixteenth century is the most flourishing epoch of the art. Among many engravers who rendered it illustrious Giovanni Bernardi del Castell-Bolognese, Valerio Vicentino, Nazaro of Verona, Cesati, Caraglio of Verona, and Anichini of Ferrara, may be named as the most celebrated. Matteo del Nassaro accompanied Cellini to France in the suite of Francis I., and carried into that country a taste for gem engraving. (King, p. 263.)

Valerio Belli, Il Vicentino, to whom portraits of Julius and Augustus are often ascribed, died in 1546, and could not, therefore, have executed them. He was celebrated for his large intagli on crystal. The wars of the seventeenth century were by no means favourable to the cultivation of gem engraving; but the eighteenth brought with it a great improvement in both the branches of gem engraving, and more particularly in the works in intaglio. The great difference to be remarked between the style of the artists of this time, and the best works of the cinque-cento is this—the latter did not servilely copy the antique, but borrowed its subjects, and treated them in its own peculiar manner, and that with a spirit and liveliness that brought forth really original works, bearing the stamp of their era upon themselves; and hence valuable historically as monuments of a particular period of Art.

<sup>4</sup> Of this class, I may refer to the Amethyst head of Sapor I. set in the comb of the Devonshire *parure*. See the descriptive catalogue by Mr. C. F. Han-

cock, p. 5; King's Gems, p. 143. It proves, however, to be the head of Bahram IV., A.D. 390.



But the engravers of the last century totally disclaimed all originality, contenting themselves for the most part with making repeated copies of certain famous gems, and placing their highest ambition in the ability to pass off their own work upon unsuspecting amateurs as some recent discovery of undoubted antiquity. Almost the only one to be exempted from this charge, Mr. King observes, is the chief of the list, John Pichler, to whom may be added in some instances Natter and Rega; although the two latter did engrave and pass off many gems as antiques, which still rank as such, in many a noble cabinet. This may truly be styled the age of forgeries of all kinds and degrees; the adding false names to genuine antiques, the retouching the ruder gems of ancient engravers, the making pastes to such perfection that when prepared as doublets they may deceive the most experienced eye. It is this period that has thrown so much uncertainty into the study of gems, and has rendered the decision as to the genuineness of a fine intaglio, if judged of by the work alone, irrespective of mineralogical considerations, one of the most difficult tasks for the archæologist, however much attention he may have given to this particular subject. Sirletti, Costanzi, Ant. Pichler, and a host of others, little inferior to them as copyists of the antique manner, all pursued this most lucrative trade, and have left behind them an infinite number of such fabrications to perplex future connoisseurs. It may be asserted with truth, that for every gem of any note, full a dozen copies are in circulation, and often so close is the imitation as to cast a doubt upon the original itself. The larger intagli, especially the Imperial portraits, have been the most exposed to these fraudulent reproductions. This abundance of counterfeits, and the discredit brought upon the critical knowledge of collectors by their admission into some of the choicest cabinets formed during this period, may be assigned as the chief causes of the sudden decline of the taste for gems during the present century.

Of the few English gem engravers who attained any celebrity may be named Brown, Wray, Marchant, and Burch. They worked in intaglio, and their gems, though fine and correctly drawn, are nevertheless much inferior to those of the contemporary Italian school, the best of whom, Pistrucci, survived till the last few years. With him and Girometti at Rome, the art may be said to have expired, as far as regards the execution of works displaying equal genius and commanding similar prices with the chefs d'œuvre of painting and sculpture. (King's Antique Gems, pp. xlvii. xlviii.)

But a young and highly-gifted artist has arisen, who is turning his attention to gem engraving in cameo. Hitherto success has attended his efforts, and I may be permitted to bear a tribute to the merits of my friend Signor Luigi Saulini, by expressing a hope that his name may hereafter be associated with the perfection of gem engraving in the nineteenth century.

It is impossible to descant upon any individual gem in the exhibition now exhibited. I will only observe that it is as remarkable for the stones as for the subjects represented. The Romans possessed the art of engraving every stone except the diamond. This they set uncut, as a ring in my own collection will prove. But in the sixteenth century Giacomo Trezzi succeeded in engraving the arms of Charles V. on a diamond, and through the kindness of Messrs. Hunt and Roskell, we have been enabled to produce two engraved diamonds in this exhibition.

You will, I hope, kindly bear with me, whilst I take a retrospective glance at one particular class.

They are the gems which present miniature copies of celebrated statues, which have long been lost or destroyed; as for example, the *Apoxymenos* of *Callirates*, which was pronounced to be the model of statuary in bronze, is allowed by archaeologists to have been the original of the intaglio of an Athlete using the strigil in the Marlborough Collection. The *Apollo*, holding the fore-feet of a stag (in the Praun Collection), is supposed by Mr. King to be a copy of the bronze group by the early sculptor *Canachus*, which was accounted the chief ornament in the *Didymæon* at Athens. In the same collection there is an intaglio in red jasper, on which is a copy of the *Tyche*, or female genius of Antioch, by *Eutyches*; there are also several copies of statues, or parts of statues, still in existence. And the most interesting class of gems are those inscribed with artists' names, of which there are numerous examples in the collection now brought together, for instance, in the Marlborough Collection, the *Cupid and Psyche* of *Tryphon*, the *Minerva* of *Eutyches*, the *Hercules* of *Admon*, the *Faun* of *Nicomachus*, and the *Diomede* and *Ulysses* of *Felix* the freedman of *Calpurnius Severus*.

In the Devonshire Collection there is the *Diomede* of *Dioscorides*, the fragment of a *Cow* by *Apollonides*, the *Victory*, and *Meleager* and *Atalanta*, by *Sostratus*, the *Hercules* of *Anteros*, and others. In the Collection of Mr. Rhodes, the *Mæcenæ* of *Apollonius*, the *Melpomene* of *Mycon*, the *Faun* of *Koinos*, the *Ceres* of *Aulus*, &c.

In conclusion, it is my agreeable duty to acknowledge with hearty thanks the kind assistance I have experienced from my friend Mr. Rhodes in preparing the notices of glyptic art. Mr. King's valuable book has also been constantly a source of valuable information, of which I have gratefully availed myself, in endeavouring to bring before you an outline of the subject which that accomplished antiquary has placed before us in so attractive an aspect.

LORD TALBOT, in proposing a vote of special acknowledgment to the Duke of Marlborough and other distinguished exhibitors, expressed his high sense of the favor and generous confidence shown towards the Institute by the possessors of the treasures entrusted now to the Society. The collection, more especially, preserved at Blenheim Palace, and which the Duke of Marlborough might justly regard as one of the most precious possessions of his stately inheritance, must be viewed with singular interest, as a monument of the taste and discernment of one of the most eminent early patrons of Art in our country, the great Earl of Arundel. The cordial thanks of the Society were also due to Mr. Waterton, for a discourse, in which he had very ably initiated his audience into the mysteries of Glyptic Art.

#### *Antiquities and Works of Art Exhibited.*

We regret that it is impracticable to offer any suitable record of the unique assemblage of intagli, camei, and precious productions of art of all periods, so liberally contributed in aid of the special purpose proposed by the Institute. The exhibition, which had been opened to the members and their friends on June 5th, was prolonged until the 12th, and upwards of 5000 visitors availed themselves of the opportunity of examining the choice works of ancient and mediæval Art, of which only a small portion had ever before been submitted to public inspection. On the evening of June 8th, H.R.H. the late lamented PRINCE CONSORT, the Patron of the Institute, with Prince Louis of Hesse, and attended by Lieut.-Col. the Hon. D. de

Ros, honored the Society with a visit. The Prince, with gracious consideration, was pleased to signify his desire that the collections of gems in possession of the QUEEN at Windsor Castle should be entrusted to the Institute for exhibition. Through this unexpected favor on the part of Her Majesty, at the instance of the Prince, a most valuable accession of gems was added to the series, consisting of about 300 specimens, including amongst numerous antiques, the very large cameo supposed to be a portrait of the younger Constantine; also costly mediæval jewels and royal relics of great interest; a signet ring set with a portrait of Louis XII., on ruby; the exquisite signet ring of Charles I., possibly by Simon; the ring of Charles II. when Prince of Wales; cameo portraits of Henry VIII., Edward VI.; Philip II., probably by Jacopo da Trezzo; Queen Elizabeth; Mary, Queen of Scots; Lady Jane Grey; and other glyptic rarities of inestimable worth. Of this Royal Collection comprising, with objects of interest of the more ancient possessions of the crown, the collection acquired by George III., a description has been prepared by the talented author of the recent work on Antique Gems, the Rev. C. W. King, and it will be given hereafter.

We have also been indebted to the kindness of Mr. King for descriptive notices of the Marlborough cabinet, the most striking feature doubtless of the exhibition which had been originated through the generous encouragement of the noble possessor of that priceless collection. The account of the Arundel and Besborough gems will be given subsequently in this Journal.

Scarcely inferior in value and importance was the large collection contributed by the DUKE of DEVONSHIRE. His Grace most kindly sent not only the miscellaneous assemblage of gems, upwards of 400 in number, which had recently been deposited in the Kensington Museum, but also the sumptuous *parure* prepared by the late Duke's direction in 1855, to be worn by the Countess of Granville at the coronation of the Emperor of Russia, Alexander II., when the Earl Granville was present as ambassador extraordinary. Of this collection and of the *parure* an account will be found in Mr. King's *Antique Gems*, pp. 246, 482. The latter, consisting of seven ornaments, a comb, bandeau, stomacher, necklace, diadem, coronet, and a bracelet, in which eighty-eight gems, most beautiful in material and valuable in subject, were combined in enameled settings enriched with brilliants, has also been described by Mr. Hancock, to whom the execution of the work was entrusted.<sup>4</sup> Amongst the fine gems selected for this unique personal decoration may specially be noticed the famous amethyst, with the portrait intaglio, which had been attributed to Shapur I., of the race of the Sassanides, A.D. 241—272. The inscription, however, in Pehlevi characters, has now been accurately read by Mr. Thomas, and, through his obliging information, we are enabled to state that the gem portrays Bahram IV., son of Shapur II., and here designated King of Kermán. This signet must therefore have been in use during Bahram's local kingship of Kermán, before he succeeded to the throne of Persia, in A.D. 390. Mr. King notices it as the finest relic in existence of later Persian Art. Of greater antiquity and a higher class of Art are the celebrated Diomedæ, Master of the Palladium, a large red sard, with the

<sup>4</sup> Illustrated and Descriptive Catalogue of the celebrated Devonshire Gems, &c., arranged and mounted as a *Parure* of

Jewels, by C. F. Hancock. 4to., Westminster, 1857.

signature of Dioscourides ; this gem was purchased for 1000*l.* ; a superb emerald, Medusa's head in high relief, probably Roman work ; a most precious intaglio on ruby, Venus and Cupid ; a cameo, on onyx, considered by Mr. King to be one of the most beautiful antique camei in existence ; the subject is Victory in her car ; also a cameo, supposed to portray Tiberius and Drusus, and a remarkable portrait of Tiberius, having around the border an Arabic inscription with the name of a Mameluke prince of Cairo, about A.D. 1496. There are also, in the necklace, a most interesting full-face portrait of Edward VI., on sardonyx, with the same portrait on the reverse in intaglio ; and the celebrated cameo of Elizabeth, set in an enameled locket, containing two faded miniatures, by Hilliard, of the Queen and the Earl of Leicester. The cameo may probably be the work of Colderé, who is known to have executed portraits of Elizabeth, but it is ascribed to Valerio Belli, who died in 1546, twelve years before her accession, and who never was in England. There is also a cameo of the same Queen, by Colderé. In the case of gems, lately exhibited at Kensington, are many of singular excellence. Here is the fragment of an intaglio, with the signature APOLLONIDES ; it represents a cow laying down ; this was sold by Stosch to the Duke of Devonshire, who formed the collection, for 1000 guineas. The fame of Apollonides is mentioned by Pliny. Several other precious glyptic relics are noticed by Mr. King, and some of these are familiar to us through the charming etchings by Worlidge, or the rarer plates by Gosmond. Here, also, may be noticed a very large and massive gold medallion of Henry VIII., traditionally supposed to have been given by the king to Sir William Cavendish, treasurer of his chamber, and much in royal favor ; we are not aware, however, that this tradition rests on any authority. It is figured in Perry's English Medals, pl. 11 : the weight is 7 oz. 15 dwts. There is a charming oval crystal, diam. about 4 inches, signed by Giovanni del Castel Bolognese ; a lion hunt : this intaglio is designated by Mr. King a masterpiece of the period. The medallion of Hercules and Antæus, by Cellini, a gold chasing *appliqué* on an oval field of lapis-lazuli, is one of the most precious relics of Art in the collection ; of the process of execution Cellini gives details in his *Orifeceria*. Of certain objects interesting in connection with our own country, may be noticed a characteristic cameo portrait of Inigo Jones, and a bust of Oliver Cromwell, evidently contemporary, and in the style, as Mr. King observes, of the famous Simon, but it is not stated that he ever worked in gems. A remarkable mediæval cameo, of talismanic nature (*virtuosus*), may deserve mention ; it bears, amongst certain curious devices, the mysterious charm against epilepsy—ANANISAPTA DEI EMANVEL, and a large Tau. Of the greater portion of this remarkable collection a catalogue was compiled by Laurent Natter, in 1761, in which 385 gems are described. The MS., formerly in Lord Besborough's library at Roehampton, is now in the possession of Mr. Slade, by whose kindness it was sent for examination, and also a valuable volume of etchings by Gosmond, of the most remarkable gems. It does not appear that this catalogue, which is written in French (as is also Natter's catalogue of the Besborough Collection, privately printed, 1761) was ever printed.

The origin of the Devonshire Cabinet is doubtless to be assigned to William, second Duke of Devonshire, who succeeded in 1707 ; he formed a considerable collection of coins, and purchased that which had been acquired at Smyrna by Mr. Sherard, consul at that place. The fact that his medals were "reposed" in his Grace's cabinet appears in Chishull's

correspondence in 1723 ; Nichols' Lit. Anecd., vol. i. p. 282. The Duke employed a French artist, named Gosmond, to engrave a selection of the gems, and the work commenced, according to Dibdin, *Ædes Alth.* vol. i. p. 166, about 1724. The engraver absconded, and carried off the plates with him, so that impressions are rare. Dibdin even asserts that four sets only exist:—Lord Spencer's, containing 99 plates, of which he gives a list; the Duke of Devonshire's, which his Grace kindly brought on this occasion; Mr. Cracherode's, now in the British Museum, 101 plates; and Lord Besborough's, 80 plates: this last mentioned copy is now in Mr. Slade's possession, having been purchased, as above mentioned, at the sale of the Rochampton Library. There are, however, other copies; one is in Mr. Holford's Library.

Mr. King, it must be observed, attributes the formation of the Devonshire Collection to the third Duke, by whom it may doubtless have been augmented, and also by the fourth Duke, who succeeded in 1755, and of whose "*fameuse collection*" Natter's catalogue was *dressée* in 1761.

By the Rev. GREGORY RHODES.—The Praun and Mertens-Schaafhausen Collection, the most important probably ever formed by a private person. Madame Mertens-Schaafhausen, of Bonn, was already in possession of about 100 antique gems, when she purchased, in 1839, the entire Praun collection, consisting of above 1000 engraved stones, and formed during the second half of the sixteenth century, by Paulus von Praun, a patrician of Nuremberg, who died at Bologna in 1616, having passed the greater part of his life in Italy. His cabinet of gems, left as an heir-loom, had been preserved intact until the time of its acquisition by Madame Mertens. She separated from it the cinque-cento works, and continued to enrich the series with fresh acquisitions made in Germany, France, and Italy. It consisted, at her death, of 1876 stones and pastes. In 1859 this rich cabinet was purchased by Mr. Rhodes, and added to his already important series, amongst which are numbered some of the finest intagli from the Herz Collection, the Mæcenas, on jacinth, the Discobolus, &c., and, from another source, the Triumph of Silenus, perhaps the most perfect antique composition known. The following being inscribed with the artists' names may be especially noted: the bust of Mæcenas, on jacinth, signed with the name of Apollonius; a satyr and sleeping nymph, by Aspasius; head of Ceres, and a head of Lucius Cæsar, by Aulus; a panther, by Pharnaces; a Muse, by Mycon; and a faun, by Koinos. The Mertens Collection, little known here until the recent publication of Mr. King's learned work, had been long appreciated by foreign archæologists. Count Caylus, and Raspe, in the last century, and, in the present century, Professors Overbeck, Ulrichs, Gerhard, Panofka, and others, have described the admirable relics of Art in this, the earliest probably of European cabinets. See also Mr. King's *Antique Gems*, p. liii, where 74 scarabæi, Greek and Roman gems from the Mertens Collection are figured, and 18 Greek and Roman intagli from the Rhodes Collection.

By the DUKE OF HAMILTON, K.G.—Collection of antique camei and intagli, with some of fine cinque-cento art.—An oval Oriental onyx, of three layers, a specimen of great excellence and unusual dimensions.—A pectoral cross of crystal, found in the tomb of Joanna, daughter of Henry II., King of England; she married William II., King of Sicily in 1176. The monument was broken open during a fire in the cathedral of Monreale.—A rich pendant jewel displaying the initials of James I., and enriched with

precious stones and enamel. It encloses an exquisite contemporary miniature of that king.—Two beautiful Stuart relics, a miniature of the Old Chevalier, and an enameled watch, on the case of which is another portrait of that Prince, with one of Clementina, his wife; and within the case are enamels of Prince Charles Edward and his sister.

By Mr. EDMUND WATERTON, F.S.A.—A large series of gems, set in finger-rings, a select portion of the most valuable collection composing his *Dactyliotheca*. The settings are almost wholly original, including specimens of all periods, Etruscan, Egyptian, Greek, Roman, &c., with numerous choice relics of mediæval jewelry, forming a display scarcely less remarkable as an exemplification of glyptic art at all periods, than on account of the historical interest associated with many objects in Mr. Waterton's tasteful collection.—A rich jewel of the Roman Order of Christ, instituted in the year 1318.

By Mr. A. BERESFORD HOPE.—A collection of fine cameos, chiefly cinque-cento, formerly in possession of the late Lady Beresford.—Several gems of great beauty, from the collection of the late Henry Philip Hope, Esq.—A superb Oriental ruby, the head of Jupiter Serapis, in cameo, set with brilliants; a ring, set with a radiated head of Apollo, full face, on iolite, or diroite; another ring, set with a head of Ariadne, on chryso-prase; a cinque-cento cameo, on jacinth, representing Cupid; at the back is inscribed—GREG. XIII.—; this ring is said to have been in the possession of Pius VII.—Amongst other precious gems may be mentioned a grand cameo on Mexican opal, the Sun in splendour.

By Mrs. THATCHER.—Ariadne, an intaglio, on sapphire; this gem was purchased at the sale of the Duke of Sussex's Collection.

By Mrs. STACKHOUSE ACTON.—A small cabinet of choice camei and intagli, Greek, Roman, and cinque-cento; some of them mounted and arranged to be worn as personal ornaments. They were collected by Mr. C. Price, and descended to his nephew, the late Mr. Richard Price, who was M. P. for the Radnorshire boroughs, and by whom they were presented to the present possessor.

By Messrs. HUNT and ROSKELL.—A number of gems of great interest and beauty, amongst which were an exquisite cameo, in sardonyx, of St. Veronica, with the head of Our Lord in relief, the *sudarium* being in a light-coloured stratum; an intaglio, on onyx, representing the sacred bull, with a legend in the old Sanskrit character—Priti Deva—Lord of the Earth. The most remarkable glyptic rarities, however, were two engraved diamonds, formerly in possession of the Duke of Sussex. The question whether the true diamond had ever been engraved has been disputed; a fine example, however, attracted much attention amongst the gems from Windsor Castle, exhibited by the gracious permission of Her Majesty. This is the signet of Charles II., when Prince of Wales, with the plume and initials cut deeply upon a table diamond of fine lustre. Mr. King mentions also diamonds engraved by the Milanese artists, Giacomo da Trezzo, and Birago, and by Costanzi, of Rome. *Ancient Gems*, pp. 266, 269. The fact is indeed recorded, as regards the two skilful *maestri* first named; Paolo Morigia, of Milan, in his valuable treatise, *La Nobiltà di Milano*, a rare volume, of which a copy was kindly entrusted to us by His Excellency the Marquis d'Azeglio, states that Trezzo discovered the art, and engraved the arms of Charles V. on a diamond. Birago, his pupil, engraved on a diamond the portrait of Charles, Prince of Spain.

By Mr. OCTAVIUS MORGAN, M.P., F.S.A.—Collection of gems—Roman, Persian, Sassanian and Cufic. Also some cinque-cento examples, and a very interesting collection of antique pastes, amongst which are many of great beauty and exquisite in color.

By Mr. BALE.—Thirty-six very choice gems, including Etruscan scarabæi, on one of which is represented Cadmus at the well; Homer; Virgil; Priam; Mars crowned by Victory; a tragic mask with the signature of Diodorus in Greek characters, intaglio, a splendid gem on dark brown sard; Silenus playing on the lyre before an altar, sard, figured in the Uzielli Catalogue, No. 743; Young Nero, or possibly Augustus, on lapis lazuli, formerly in Dr. Nott's Collection, from which also some of the other interesting intagli contributed by Mr. Bale were acquired.

By Mr. HENDERSON, F.S.A.—A collection of rings set with antique and mediæval gems; two camei on shell; a coral ring, with other objects formed of precious stones, and two agate cups.—A small majolica plate, inscribed on the reverse with the date 1538, and painted with the same subject which appears on the remarkable cinque-cento intaglio presented to Queen Elizabeth by Archbishop Parker, (described *infra*) namely, Vulcan at his forge, with Venus and Cupid standing near him.

By Mr. CONINGHAM.—A cameo of a female bust, on sardonyx of three strata; it was found in excavations on the plain of Arbela, the scene of the fatal conflict between Darius and Alexander the Great.

By Mr. T. M. WHITEHEAD.—Cinque-cento cameo on sapphire, in an enameled mounting of the period, and supposed to be a portrait of Henry III., King of France, or, more probably, of the Earl of Leicester. Of oval form, said to be the largest engraved sapphire known.

By Mrs. T. L. BARWICK BAKER.—A pendant ornament presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury. It is a large oval intaglio on agate, representing Vulcan seated at his anvil, and forging armour; Venus and Cupid stand near him. This curious gem has been preserved in a round ivory box, an exquisite specimen of turning, and in this doubtless the gift was presented; it is accompanied by a writing on parchment, setting forth the nature and physical virtues of the agate; upon this parchment also, curiously contrived so as to fold up within the box, there is a miniature of the Queen, and a figure of St. George, with the following inscription,—

+ REGNI  $\delta$ χος ELIZABETHA GERIT. MATTHEVS ACHATEN  
CANTVAR. EI DONAT FIDVS DVM VIVET ACHATES.

This relic is described in the Catalogue of the Museum at the Gloucester Meeting of the Institute, p. 28. The subject appears to have been much in favor in the cinque-cento period, and is sometimes described as Vulcan forging armour for Achilles at the request of Venus. It occurs on the majolica plate, above described, exhibited by Mr. Henderson, and on a beautiful glass paste intaglio in Mr. Morgan's Collection.

By Professor MASKELYNE.—An intaglio portrait of Sir Isaac Newton, set in a ring which was presented to the late Dr. Maskelyne, Astronomer Royal, by Dr. Shepherd, of Cambridge, a contemporary of Newton.

By Mr. BLORE, F.S.A.—A cameo, of late mediæval work, found amongst the ruins of Mattersea Abbey, Notts. It may be of the kind on opaque opaline calcadony, called cachalong, but possibly on shell.—Also a cameo,

of modern Roman work. : after Gibson's celebrated frieze ; this specimen on shell was : sculptor.

By Mr. H. MUNSTER.—A Roman cameo on shell, representing Apollo. Presented by Pius VII. to the Princess Borghese.

By Mrs. WALCOTT.—Cameo of the head of Cleopatra, on onyx ; formerly in possession of Jerome Bonaparte.

By Mr. STUART, Aldenham Abbey.—Large cameo, the parting of Hector and Andromache ; onyx ; it is considered to be the masterpiece of Girometti, and was executed early in the present century.

By Mrs. HARVEY LEWIS.—Intaglio head of Juno ; a beautiful work by Rega of Naples, who flourished at the end of the last century.

By the Rev. JAMES BECK.—An Assyrian gem, a personal signet, with a private record on the other side in cuneiform character.

By Mons. EDOUARD FOULD.—An exquisite example of Oriental work, a cup of white jade, most graceful in form, the handle is sculptured in form of a goat's head. The name of Shahjehan, the Great Mogul, 1627—1658, is engraved on this beautiful object.

By Mr. GARRARD.—A delicately engraved disc of jade, intended, as supposed, for the back of a mirror-case. Chinese work.

By Mr. WEBB.—A remarkable vase of sardonyx, a specimen of singular beauty, and an *ampulla* of the same costly material, which was formerly in the Cathedral of Sens, whence it was taken in the Revolution. The mounting, of silver gilt, is of twelfth century workmanship.

By the Right Hon. Sir DAVID DUNDAS, Bart.—A superb copy of Worlidge's *Gems*, printed on satin, 2 vols., 4to. In Edward's Catalogue, 1796, such a copy occurs, priced 50*l*. This series of plates has always been much esteemed, especially on the continent : it is entitled,—A select collection of drawings from curious antique gems, most of them in the possession of the nobility and gentry of this kingdom ; etched after the manner of Rembrandt by T. Worlidge, painter, 1768. It consists of 180 etchings. A second edition was published after 1780.

By Mr. FELIX SLADE.—A valuable collection of artist's proofs and impressions, in various states and colors, of the plates by Bartolozzi, after Cipriani's drawings from the sumptuous illustrations of the Marlborough *Gems*, the "*Gemmarum antiquarum Delectus*," produced in 1781-90, by direction of the fourth Duke of Marlborough. Of this edition only 100 copies were printed, 2 vols., folio ; a second edition appeared in 1845. Separate impressions, proofs before letters, and the like, have at all times been much sought for by collectors ; the collection in Mr. Slade's library was formed, about 1824, by Mr. W. Esdaile, and it has been augmented considerably by its present tasteful possessor. A few of the original drawings accompany the engravings ; amongst these may be mentioned Cipriani's fine drawing of the Hercules Bibax.—MS. Catalogue, by Laurent Natter, of the Devonshire *Gems*, 1761, and a Series of the rare etchings by Gosmond, representing the finest specimens in that cabinet ; these volumes were purchased at the sale of Lord Besborough's library at Roehampton.

By Mr. HENRY GRAVES.—Portraits of Thomas Howard, Earl of Arundel, and Alethea, his Countess, etched by Hollar in 1639 and 1646, after Vandyke ; also two views of Arundel House, in the Strand, etched by Hollar in 1646, after drawings by Adam Bierling. The portrait of the great patron of Art, by whom the Arundel Collection was originated, and the representation of the picturesque mansion in which his sculptures and



other precious possessions were for some time preserved, formed appropriate accessories to the exhibition.

By Mrs. GORDON CANNING, of Hartpury Court, Gloucester.—An exquisite pendant reliquary, most elaborately enameled and jeweled; consisting of a cylindrical portion of the arm-bone, probably of some saint, about two inches in length, mounted in a frame-work or *fregio* of gold, set with precious stones, and enriched with translucent enamels of the richest colours. Upon this cylinder is affixed a crucifix with figures of the B. Virgin and St. John, wholly enameled; and to the ends of the cylinder are attached gold chains, uniting in an arched ornament at top, set with brilliants and rubies, and having a ring for suspension. This admirable example of the processes employed in the *lavori di minuteria*, and of details of Art described by Cellini, has been more fully noticed in the Catalogue of the Museum, Gloucester Meeting of the Institute, p. 16. It has also been figured in 1801, Gent. Mag., vol. lxxi., part I, p. 25, and it is there stated that it belonged to Catharine of Braganza, Queen of Charles II., from whom it came into the family of the Comptons, “and is now in the possession of a lady, the immediate descendant of that family.” Sir William Compton, of Hartpury, married Catharine, d. of Thomas Bond, Esq., comptroller of the household to the Queen-mother, and in favour with Charles II. It is possible that this alliance may in some manner have led to the gift of so precious an object by the Queen to Lady Compton, or to some person of the family.

By Mr. ASHURST MAJENDIE.—The following series of ancient portraits on panel, from an old mansion in Essex—Louis de Male, Count of Flanders; Philip le Hardi, and his wife, Marguerite, daughter of Louis de Male; Jean Sans-peur, Duke of Burgundy; Marguerite, his wife; the Emperor Maximilian; Joanna of Aragon, wife of Philip le Bel; Philip II., King of Spain, and Albert, Archduke of Austria. The costume is interesting; several of these personages are represented with the Order of the Fleece.

### Archæological Publications and Intelligence.

We are desirous to invite attention to the recent publication by Mr. W. Hayley Mason, at Chichester, of the long-expected volume containing the Architectural History of Chichester Cathedral, by Professor Willis: Boxgrove Priory, by the Rev. J. L. Petit; and Shoreham Collegiate Church, by Mr. Edmund Sharpe, with the collective Architectural history of those buildings, as indicated by their mouldings, by Mr. Sharpe. To the discourse on the Cathedral, delivered at the meeting of the Institute in Chichester in 1853, Professor Willis has added an introductory essay on the recent fall of the tower and spire. The volume, in 4to, with numerous diagrams and illustrations, may be obtained from Mr. Hayley Mason, or through any bookseller; price, to subscribers, 30s.

Professor Westwood announces (by subscription) a very important work illustrative of the Miniatures and Ornaments of Anglo-Saxon MSS., with a series of fifty-one plates, from fac-similes by himself. The intimate knowledge of early art, which the talented author has so remarkably shown in frequent communications to the Institute, and in his “*Palæographia Sacra*,” must render this, the first chapter of a History of the Arts in this country, from the Roman occupation to the Conquest, an invaluable contribution to archæological literature. Subscribers’ names to be forwarded to Professor Westwood, University Museum, Oxford.

# The Archaeological Journal.

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OCTOBER, 1861.

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## NOTICES OF COLLECTIONS OF GLYPTIC ART EXHIBITED BY THE ARCHAEOLOGICAL INSTITUTE IN JUNE, 1861.

BY THE REV. CHARLES W. KING, M.A., Senior Fellow of Trin. Coll., Cambridge.

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### THE ROYAL COLLECTION.

AMONGST the numerous and magnificent Collections contributed to the Exhibition of Works of Glyptic Art, held in the rooms of the Archæological Institute (June, 1861), that entrusted to the society by the gracious permission of Her Majesty was of peculiar interest, arising from the unique character of many among the objects comprised within it; a character derived, indeed, necessarily from the circumstances under which it has grown up to its present extent. It may, in fact, be described as a relic-chamber in miniature of the royalties of Europe during the last three and a half centuries. With a few unimportant exceptions of indifferent antique intagli and modern copies, the gems are exclusively camei, ranging in date from the first years of the Revival down to the recent extinction of the art, and consist principally of portraits, contemporary, of the sovereigns reigning in this and the other kingdoms of Europe, during those three centuries and a half, or of others, distinguished statesmen and warriors, who flourished during those same ages. Hence, this series would furnish a rich harvest to any one who had made historical miniatures his special study; a branch of archæology with which the writer of this sketch is, unfortunately, but very slightly acquainted. These camei, executed either by the direct commission of our kings, or

received by them as presents from other royal patrons of the art, form a series unique in itself, the growth of centuries; and therefore, taking into account the conditions of its origin, altogether without a parallel. Many mythological subjects also, the works of the respective engravers of the portraits, have accompanied the latter into the collection: for the most part fine works indeed, but such as are to be seen in abundance elsewhere, and in the cabinets of private amateurs. The camei really antique are few in number and dubious in character, with one extraordinary exception, which from its importance demands a special and detailed description, to be found at the end of this notice.

The series of regal portraits opens with, perhaps, the earliest authentic one (of modern date), anywhere now extant, a head in profile of Louis XII. on a ruby, a stone of considerable size (being half an inch in diameter), and of the finest quality. The drawing is correct, though somewhat stiff, after the usual manner of the Quattro Cento heads: the relief is somewhat flat, and all the details most accurately finished: both for material and execution this gem is an invaluable monument of the early times of the art. Both the choice of the stone and its style may warrant its attribution to Domenico dei Camei, famed for his portrait of Ludovico Il Moro, upon the same (in that age), almost priceless precious stone; for it may reasonably be conjectured, that the French conqueror of the last of the Sforzas had commanded the Milanese engraver to perpetuate his own features, in the same manner by which he had once before made his skill in the newly revived art famous throughout all the Courts of Italy. This ruby is set in a massy gold ring in the fashion of the times, having the name of "Loys XII." and the date of his decease, 1515, engraved inside. Can it have been sent as a memorial of this king on his decease to his brother-in-law Henry VIII.?

Next comes a bust in front face shewing the bluff features of the latter monarch, a cameo minutely finished and displaying the usual flat relief of such works done in the first quarter of the sixteenth century. It is upon a choice sardonyx, the relief in pearly white upon rich brown sard. Still more important is another likeness of the same good-humoured tyrant, which gives us his bust again in front face, accompanied by that of the infant Edward VI., wearing a

baby's cap, also in front face ; a work made out in every detail with all the precision of a miniature of the period. Everything in this tends to support the opinion, that similar camei were executed in Italy or France after paintings, (in this particular case we might safely aver, by Holbein,) sent to serve as models to the gem engraver, the Vicentino, or Nazaro, then in the height of his reputation. This gem is indeed a wonderful, probably an unrivalled, example of these early portrait camei. The stone, an oval nicolo of extraordinary dimensions, has the back hollowed out in intaglio, so as exactly to correspond with the reliefs on the front, the heads being sunk exactly under and corresponding part for part with the cameo of the obverse, in order to give transparency to the heads when viewed by transmitted light ; a singular expedient peculiar to this period or individual artist, and to be also observed in the head of Edward VI. in the Devonshire *parure*. (Necklace, No. 48.)

An excellent profile head of Francis I. on a yellow and white onyx, the relief in the coloured layer upon a transparent ground, forms the centre of the most superb enameled pendant jewel for a neck-chain, remaining to us from those gorgeous times. The oval frame inclosing it has on either side Mars and Cupid, full length figures as supporters ; above it reclines a second Cupid, at the bottom lies coiled the device of Francis, the salamander. At the back of the cameo is a group, Apollo and Daphne, in full relief, affixed to and covering the extent of the setting. From the legend beneath, significant in its application, *DAPHNEM PHEBUS AMAT*, it is by no means an improbable conjecture, that this elaborate specimen of the artist-goldsmith's skill was designed as a present or love-token for some beauty of the name of "Laura," who at the moment held captive the amorous warrior. Unfortunately no inscription or cypher can be discovered upon it, to support this conjecture, although the name of each deity is with superfluous liberality of information written either beneath him or at the back. These figurines are perfectly modelled and elegantly designed, whilst the enamel upon them is admirably coloured and altogether unimpaired. Several *breloques* set with cameo-heads in various stones, works of the same age, hang from it by short chains ; the best of these is a veiled head of Ceres, on a large and fine coloured turquoise.

Following this in order of time may be noticed five busts in somewhat higher relief, all camei of small size, which present that type of female portrait which passes muster usually for Mary Queen of Scots. One of these has been identified by an experienced judge as Lady Jane Grey; amongst the rest, one is probably the Duchess of Parma, the others are possibly Italian or French princesses of that age; the similarity of style and of costume rendering the exact attribution of this class of portraits in the highest degree difficult. There is, however, one of the number which, closely examined, appears to be an authentic portrait of the Scottish Queen. But the matured skill of the last half century of the Cinque Cento period has never produced a more extraordinary or more beautiful cameo than the bust of Queen Elizabeth upon a large and perfect sardonyx, in which the relief stands out boldly in a pure white upon a ground of the richest brown sard. The face is life itself, whilst the details of the jewelry, the plaits and intricacies of the head-tire and of the farthingale, testify to the incredible patience of the engraver. As a work of art this ranks first in the series. Pendant to this is an equally fine, though much smaller, cameo, of her grim wooer Philip II., beautifully finished doubtless by his own court engraver, Jacopo da Trezzo; the relief in white on a dark ground. It is evidently from the same hand as the more important one, No. 200, Besborough Gems. An agate with the head of Philip is mentioned by Van der Doort, among gems belonging to Charles I., given to him in 1637. (Catalogue edited by Vertue, p. 59.)

A head of William III., signed NATTER, deserves examination, as does also the bust of Clementina Sobieski, wife of the Old Pretender, a charming and delicate performance, finished, particularly as regards the hair, much in the antique manner, and a characteristic example of the Roman school at the commencement of the last century, when the engravers abandoned the previous and peculiar style of their country, and sought to revive that of the best Imperial times. The disputed point as to whether the true diamond has ever been engraved is here set at rest, in the first instance that has actually come under my own observation, by the signet made for Charles II., when Prince of Wales. In this the ostrich plumes between the letters C. P.—“Carolus Princeps”

—are neatly and deeply cut upon a table diamond ( $\frac{1}{2} \times \frac{3}{8}$  inch in size), formed into a heater-shaped, seven-sided shield. The stone is slightly tinged with yellow, but of fine lustre, and such that of its nature no doubt whatever can be entertained; but to remove all possibility of scepticism, I may add that it has been examined and declared a diamond by Professor Tennant. The ring holding this, in every respect, most interesting relic, has the back enameled with a bow and quiver *en saltire*. A marvellous specimen of metal work is the signet of his unfortunate father, having the royal arms most minutely engraved upon a shield of steel, and the lion and unicorn (modelled with matchless skill in the same metal in full relief) reclining upon the shoulders of a gold ring, and that of a size by no means inconvenient for wear upon the little finger. There is something in the style of the quarterings upon the shield that reminds one of the peculiar touch of the celebrated Simon, whose first employment was that of a seal engraver, and who may well be supposed to have executed this microscopic work for his first patron, before he displayed his genius as a medallist in the service, some years later, of the Protector. An eye-onyx (double-eyed) of uncommonly bright colours, and presenting the most striking similarity to that organ in some ferocious animal, from its being set in a brooch of antique form, has evidently been worn as a prophylactic by some royal lady.

Amongst the mythological subjects a group of Mars and Venus, in the highest relief, in white upon the transparent layer of an onyx, is the most deserving of notice, although there are many elegant heads of nymphs and similar poetic creations in the somewhat large number of modern camei, which any where else would be highly admired. But, as before remarked, it is the series of historical portraits that gives so peculiar an interest to this collection; from a careful study of these (unlike the hasty glance which the few hours allowed by the circumstances of the examination permitted me to give to the most important only) many valuable discoveries may be anticipated in this important department of the art.

This brings us to the grand antique cameo at first alluded to, which, quite appropriately for the situation it fills, may be pronounced the most important as to dimensions, subject, and material that distinguishes any English cabinet of gems. It is of extraordinary magnitude, in form a perfect

oval,  $7\frac{1}{2}$  inches high by  $5\frac{1}{2}$  wide, and bears an easily recognised portrait bust (in profile) of Constantius II., with laureated head, the spear across the shoulder, and ægis covering the breast. Hence the interest of the portrait itself, for the rarity of such monuments of his times need only be adverted to. The vast sardonyx of the finest quality supplies five well defined layers thus skilfully employed by the ancient *cælator*. The laurel-wreath is rendered in the brown, the flesh in the pearly white, the ægis covered with eagles feathers (not scales) in a darker brown; the Gorgon's head embossed upon it in white is in itself a perfect gem for delicate execution. It must however be owned that the face is without much character, and may belong to any of the three sons of Constantine; it is not indeed the most important portion of the composition, for here, as in all works of the far advanced Decline, the artist has expended his chief pains upon the accessories and the insignia of imperial rank. An elaborate architectural cornice, reserved in the thickness of the slab, encloses the whole, affording another opportunity for the exhibition of the various unrivalled excellencies of the material. It has been fractured into many pieces, but now carefully joined together, and no portion is deficient. The great size of this work leads to the supposition that it may have formed the medallion surmounting a standard, in which position busts of the emperors often appear, and, from its enormous value, it may be conjectured to have decorated that of the *protectores domestici* or Imperial bodyguard. This cameo is thus described by Van der Doort, as one of four "agate-stones" in possession of Charles I., which had come into his keeping:—"Imprimis, a large oval cracked and mended agate stone of four colours, one on the top of another; first brown, and then white, and brown again and then white; wherein is cut an emperor's head in a laurel, side-faced; kept in a leather case, which agate the King had when he was Prince. (*Margin.*) This was cracked and broken in former time by the Lady Somerset, when her husband was Lord Chamberlain." (*Catal. of Pictures, &c.*, belonging to Charles I., edited by Vertue, p. 59.)

Another very singular late Roman cameo in a rare variety of sardonyx, brown, bluish-white, and black, presents in flat relief two youthful heads *regardant*, and covered with helmets of different forms, but such as mark a late period of

the empire. They are enclosed in a rim reserved in the upper layer of the stone. Probably they are the two elder sons of Constantine, for the style of the work as well as the peculiarity of the stone closely resemble those of the large cameo (No. 164) in the Besborough Collection. On the reverse is cut an Anubis-abraxas of the rudest character surrounded by an undecipherable legend: an addition, from its rudeness, plainly due to the following century.

Amongst the remaining camei, a Bacchus gathering grapes, assisted by a little genius, Ampelus, a Jupiter borne aloft upon his eagle, and a lion passant are apparently antique: the two first are small and elegant gems. Of the intagli, a Cupid bending his bow is the best; the list is closed with a few others of ordinary and late Roman work.

The intermixture of many copies of the antique and palpable forgeries amongst relics descending from a historical source, is explained by the fact (recently pointed out to me) that the notorious "Consul Smith," author of the *Dactyliotheca Smithiana*, had succeeded in effecting the sale of his collection, almost entirely composed of such articles, to George III.

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#### THE MARLBOROUGH GEMS.

THIS famous collection, as it now stands, has been formed by the union of the Arundel and the Besborough, together with certain additions made towards the close of the last century by the grandfather of the present Duke of Marlborough. The Arundel Collection (numbering 541 gems) seems, as far as I can trace it, to have been brought together chiefly by a Lord Howard of Arundel, towards the end of the seventeenth century; but it contains, nevertheless, a large proportion of much more recent gems subsequently admitted. The majority, indeed, are antique, but intermixed with many copies, some unskilful enough, of celebrated gems, apparently placed here as originals. It includes also many masterpieces of modern art, and several of the best works of Pichler and Marchant, acquisitions of the late noble collector, who has noted in the MS. catalogue preserved at Blenheim, that he had forwarded certain fine stones to Rome to be there engraved by Pichler. A large proportion of these gems, and which appear to represent the original cabinet of the amateur of the Stuart age, whose name is now borne by this



entire division of the Blenheim collection, are set in fine gold in a plain, solid imitation of the ancient ring worn by the later Romans, having a slight, round shank, gradually thickening towards the shoulders. Carrying out too faithfully the ancient fashion, the gems are invariably backed by the gold, which in many cases renders the identification of the transparent specimens extremely difficult. Interspersed throughout the series are many gems of the first quality, uniformly set in massy rings of fine gold, in tasteful forms, which, though slightly diversified, are evidently all of the same age and workmanship. All these are enameled with arabesques of foliage in black, in a pure and elegant Renaissance style, and must necessarily have proceeded from some important collection formed in that same age. The fleur-de-lys placed under the head of one, and the letters D. I.  $\overline{\text{H}}$ . S. B. similarly disposed in another, are to be noticed, as perhaps sufficient to furnish some indications to the inquirer concerning the original source whence these truly regal jewels have proceeded.

The Catalogue of this, the larger division of the Marlborough Cabinet (of which the MS. preserved with the collection at Blenheim was entrusted to the Institute through the kindness of the Duke of Marlborough), has been drawn up in Latin by some scholar, whose experience in this branch of antiquities was slight in the extreme, and whose knowledge of antique iconography almost as limited; thus female heads of the most diverse character are with him all portraits of Livia; the male, all of Augustus or of Claudius. For the convenience of reference I have, however, retained his nomenclature, adding such corrections as seemed necessary under each number, inasmuch as the same has been followed, without any questioning, both in the magnificent work, "The Marlborough Gems," and also in the equally elegant plates by Worlidge.

Of the Besborough gems (200 in number), Natter has left an ample Catalogue Raisonné, dated 1761, for the use of a MS. copy of which in the Duke of Marlborough's possession, we are indebted to his Grace's courtesy. This Catalogue, however, much to my surprise, manifests little acquaintance with the subject, either as regards the different styles of art, the relative antiquity of the gems, or the real significance of the designs. As for the portraits, they seem here also to have been attributed almost at random, and to

a very restricted number of the famous names of antiquity : a strange error for an actual worker in gems to commit, and also for the author of the "*Manière antique de graver en pierres fines*" to indorse, he follows the then prevailing English custom (remarked upon by Lessing) of terming "beryl" every other shade of the sard except the red, which is throughout his "carnelian." His numeration has been adhered to in the following conspectus of this portion, though it will be found here not quite consecutive, for the rings appear to have been somewhat displaced from his arrangement.

Of the 200 thus catalogued by Natter, a note informs us that Nos. 85 to 129 inclusive were bought of Lord Chesterfield by Lord Besborough (Duncannon), and Nos. 130 to 162 from the famous Medina<sup>1</sup> Cabinet at Leghorn : the remainder were due to the choice and taste of his Lordship himself.

Although the Besborough Collection deservedly ranks as one of the first in Europe for the interest and value of the works of art it contains (as viewed exclusively in that light) amongst the gems themselves, yet is it pre-eminently distinguished by the unusual taste and elegance of the rings in which they are for the most part set. In this point of view alone they will furnish a rich treat to every amateur in that elegant branch of the jeweler's craft. Some are choice examples of the Renaissance goldsmith's skill ; the majority, however, plainly show that they were made to the commission of the noble possessor, exhibiting as they do the most varied designs in the Louis XV. style, in which one is at a loss what most to admire—the fertility of invention displayed in the great variety of the forms, or the perfection of workmanship with which these designs have been carried out in the finest gold. Beautiful illustrations are they of an art now extinct, that of the artist-jeweler, in these days too often replaced by the lifeless manufacture which mechanically reproduces unmeaning patterns, for sale alone.

### BESBOROUGH GEMS.

#### (CASE I.)

The large stones in the first row, despite the eulogium bestowed upon each individually and at great length by Natter, are evidently works of the Renaissance or of later schools. Of the first, a splendid example is No. 2,

<sup>1</sup> Formed by a wealthy Jew of that name for whom Flavio Sirletti executed many of his best works, long regarded

as the finest antiques with signatures of the artists.

the Julius, on a large nicolo of singular beauty of colour, the design betraying all the exaggeration of the later portion of the Cinque Cento period. The sole probable exception to this judgment of mine is No. 3, the Julia Domna, a carefully executed but stiff bust upon a huge beryl. Here the drawing is truly that of her period, when the influence of the Decline had already commenced to affect, though latest of all, this branch of art; but the gem has been so much re-cut and faceted to suit the huge diamond-set seal it now fills (a convincing proof of its supposed value), as greatly to augment the difficulty of forming a satisfactory opinion as to its authenticity.

No. 5. A Bacchanalia: a Faun drawing upon his lap a Nymph "nothing loath," whilst a Satyr blows vigorously upon the double fife, intaglio upon a fine blue beryl, is positively ascribed by Natter to H. Sirletti (though, adds he, claimed by Costanzi). But for the express statement of Natter, the work would seem to indicate a hand by full two centuries anterior to the date of these artists, being altogether in the manner of the Cinque Cento.

10. An oval nicolo of the uncommon width of  $1\frac{1}{2}$  inch, but pale in colour, a votive offering from Ammonius to the Heavenly Juno; which, engraved in the rudest late Roman style, represents that goddess, tower-crowned, (as Cybele,) riding upon a lion *courant*, (as seen upon the coins struck at Carthage,) and flanked by the Dioscuri. The dedicatory inscription, cut in the clumsiest characters of the Lower Empire, is, above the figure, **OYPAHIA HPA**; and in the exergue **AMMONIOC ANEΘHKE EΠ AΓAΘΩ** "dedicated by Ammonius for a blessing," reminding us of the numerous gems of every sort described by Lucian as offerings brought to the same Power (his Dea Syria), from all the nations of the East.

12. An Athlete, a front figure, anointing himself; at his side a table and prize-vase, signed **ΓΝΑΙΟΥ**; a glorious composition on a rich jacinth-coloured sard,<sup>2</sup> has been mercilessly repolished to the all but total obliteration of the signature and the outline of the figure, in order to bring out the singular beauty of the stone, so as to fit it for the elegant ring it now adorns.

13. Achilles mourning over the slain Amazon-queen, as Winckelmann explains the group; or rather, Apollo lamenting the rash slaughter of Coronis, a more probable interpretation, corroborated by the crow perched on the tree above the corpse, is in all respects a perfect Greek composition, the pose of the male figure, and the execution of the nude, beyond all praise; upon a clear yellow sard.

15. A small comic mask, a three-quarter face with flowing beard, very spirited in treatment is signed **KYINTIA** in minute characters, evidently intended for the artist's name.—one of the so rare incontestable examples.

19. Head of Omphale, signed **ΓΝΑΙΟΣ**; admirable work, on a rich ruby-sard, but is to all appearance from a modern hand, perhaps Natter's own, as it resembles his avowed works.

27. Interesting as giving the interior of a sculptor's studio; he is

<sup>2</sup> The nature of this stone has been much disputed, some calling it a hyacinth, some a Bohemian garnet, and on the latter consideration, like Köhler, denying its antiquity "because the ancients always cut such gems en cabochon," but this is indubitably a sard.

Dr. Brunn, in his recently published "Geschichte der Griechischen Künstler," censures the arrangement of the composition and seems inclined to doubt it for that reason; but I have no doubt myself as to the genuineness of work and legend.

seated working at a bust, around are tall vases just finished. These accessories are burnt to a white surface internally, resembling enamel, in a singularly neat manner, of which I have observed no other example: so are also the letters **IXΘΥΣ** on the reverse of the sard, marking it as the signet of some early Christian artist. The work, from its good style, cannot be later than the time of Severus, or even the preceding century.

27. Tydeus, in the well-known attitude, regarding the severed head of Melanippus, on whose corpse he plants his foot; a good archaic Greek gem, and singular from having a Victory of the same style cut upon the reverse.

33. A splendid almandine, a lion seen in front trampling upon an antelope; a hound in the distance. The lion's head in full face, the body in shallow and flat intaglio; a most spirited work of the perfect Greek period.

34. A Dancing Faun; the drawing good but somewhat sketchy, and apparently unfinished, upon sard; it is set in a ring of the most elegant design ever invented by Italian taste. Appropriately to the subject, the shank consists of two thyrsi, whilst around the head of the ring runs an ivy garland, the leaves enameled green. The execution of this charming idea equals the design.

41. A minute nicolo, a comic mask in profile most vigorously treated, inscribed **ΛΟΥΚΤΕΙ** "Lucteus," the owner's name.

44. A palm-tree surrounded by the various pieces of a warrior's panoply; at its foot a ram (perhaps Aries indicating either the horoscope of the owner, or the Sign ruling the scene of his exploits, Persia, &c.<sup>3</sup>), with the owner's name in large letters **ΜΕΑΙΔΕΡ**. According as we take the combined characters for **AN** or **NAN**, this name may be either Mæander or Menander, probably the latter. Natter ridiculously interprets it as referring to a battle on the banks of the famous stream. In this singular composition the whole of the work is microscopically finished with the diamond-point, upon a sard.

57. A Roman head, of the Augustan age, wrongly called Cicero's, presents us with a singularly exact prototype of the Earl Russell's well known features—the forehead and nose are absolutely identical. One of the most striking amongst the miraculous likenesses occasionally detected in these mirrors of the past. Yellow sard.

58. A Gryphon *courant*, vigorously treated; an excellent and antique cameo.

63. A Frog, or perhaps toad, the latter, says Apollodorus, was the emblem of Argos, deeply cut in a magnificent almandine, of Roman work. A favorite device in the later imperial times, the animal typifying a new birth by its total changes of form and habits, and hence adopted into the list of Christian symbols.

73 and 74. These figures of Meleager and of Perseus signed **ΧΡΩΜΙΟΥ** and **ΚΟΙΝΟΥ**, are modern copies, and indifferent ones too, on pale sards, though often quoted as genuine signatures.

76. This "River god" seems rather a comic poet, reclined and declaiming, with a Satyr or Pan approaching him as if to hold a colloquy, or to inspire his muse. An early cameo of remarkably good work, but nevertheless not so much to be praised as its exquisite old Italian ring, adorned with two masks of Pan upon the shoulders, the very master pieces of chasings in gold—so vigorous, so full of life, are these minute full-faced heads in half relief.

<sup>3</sup> Or his native town, Antioch.

77. An accurate copy of the Mercury Criophorus of Dioscorides (by Natter?). Sard.

79. A curious and early Renaissance shell cameo of the Three Kings ; each bust cut in a different shade. The work is so early as to be almost mediæval in design, and probably one of the first efforts in this branch of the Quattro-Cento period.

92. The most valuable as well as genuine example of the sapphire bearing an antique intaglio that I have ever met with, is this head of Caracalla, a faithful, unflattering likeness, displaying the Alexandrian twist in the neck so much affected by him. The intaglio, somewhat shallow, is polished within to a singular degree of lustre ; the hair and beard are rendered by minute drill holes. The stone, a deep violet, but somewhat streaky,  $\frac{5}{8}$  inch high by  $\frac{4}{8}$ -wide, is for magnitude and authenticity without a parallel in any cabinet.

95. Cicero, on the same precious stone (though a much smaller and paler one), is a good, deeply cut work of high merit considering the difficulty of the material, but certainly is not antique.

87. This is of special interest, being a contemporary portrait of the younger Brutus, a deep intaglio on sard, most carefully finished ; a fine example of the early Roman style ; the hair will be noticed as entirely executed with the diamond-point. An accurate copy of this is the sard (31) in the same case.

75. The Diana of the Hills signed ΑΠΟΛΛΩΝΙΟΥ, an intaglio on a beautiful sardonyx, betraying, by many peculiarities in surface and touch, its modern origin. A copy of the Farnese (by Sirletti ?).

91. Two glorious heads, Socrates and Plato, *regardant* ; a bold yet finished example of the best Roman style, on a large and fine coloured almandine. Important as serving to identify the disputed portrait of the latter philosopher.

93. A sard engraved with a head of Lucilla, mediocre in execution, but set in a ring worthy of Cellini, to whose age its workmanship belongs. It is certainly the most artistic example of this ornament that has ever come under my notice. Two nude figures, one seen in front, the other from behind, carved out in flat relief upon the shoulders of the shank, bear torches in either hand which wind round the setting ; doves and flowers fill up the interval between them. The perfection of these minute chasings is beyond all description, each is a finished statuette : curious too is the elegance with which they are employed so as to fall naturally into the curvature required by their position.

In the border of this case are deposited a few uncatalogued gems : two are curious works in burnt sard, in which the white layer of extreme thinness has been removed partially, so that the figures appear painted in white on a red ground, but not raised above it. One, "Christ's Entry into Jerusalem," is a very good composition of numerous figures : the other, three saints, a standing group, has been painted at the back (in colours corresponding to the various robes) so as to give the ground the appearance of an opal, and to produce a singular deception as to the nature of the stone, when viewed by those unacquainted with the contrivance by which this union of brilliant colours is produced : this artifice is mentioned by Agricola in the fifteenth century. Other specimens are to be seen in the Devonshire Collection.

(CASE II.)

This case contains the more choice treasures of the collection ; smaller in extent, but with few admissions of modern or dubious character.

97. The Young Hercules, a noble head ; sard.

98. Plotina (or Marciana) a small head, but in the perfection of the Roman portrait style ; on a sard of equal beauty with the intaglio.

99. A Syrian King (Antiochus Epiphanes ?) with radiated crown as Phœbus ; a head finer than which matured Greek art has left us nothing in this department. European topaz, or bright yellow crystal.

102. Medusa's Head, nearly front face, deeply-cut ; a caduceus, introduced for some unknown motive in the field, has led Natter to class it amongst the heads of Mercury. Greek work of accurate design ; on yellow sard.

106. This Silenus mask, a full face, cannot be sufficiently praised ; it is life itself, a masterpiece of the Augustan age. Sard.

109. Head of a Greek Prince, with full wavy beard, cut off square (Demetrius Nicator), bold but fine work. Sard.

114. Faun leaning against a column, from which springs the half figure of a female, perhaps Echo, represented thus in the story of Narcissus on other monuments ; a comic mask and *pedum* placed on the ground in front. Roman work, on a remarkably clear and green prase, much resembling prehnite.

Another head of the Young Hercules, far surpassing any hitherto noticed in its grandiose character ; indubitably designed for a portrait of Alexander, and by a contemporary artist ; and fully worthy of the fame of Pyrgoteles. Large, deep-colored sard.—Similarly the next, a full face of a Laughing Faun, with vine-crowned hair, due to the same school, is far above the other so numerous repetitions of this subject, such a favorite with the ancients. This intaglio is in somewhat shallow cutting. Sard.

123. Curious head of a Triton, his cheeks intersected by gills, fins floating down from and blending into his jaws. Late Roman on red jasper.

124. The most celebrated gem of the entire Collection, known as the "Head of the Dog Sirius," but really that of the Solar Lion, radiated and with two persea-leaves above it, by which we recognise an Egyptian divinity. The stone is the finest oriental garnet in the world for size and splendour ; the intaglio of the deepest cutting, so that the impression stands out in full relief, shewing the gaping jaws and the very throat of the monster. The work appears Roman of the best period, but the surface of the gem (unless repolished) is suspiciously recent. A work of incredible vigour, and which immortalises Natter, to whom it is now generally assigned (if indeed by a modern hand, for the question is beyond my powers to decide<sup>4</sup>), though it has stronger claims to be considered

<sup>4</sup> Even the arch-sceptic Köhler calls it a work to which neither ancient nor modern times have produced an equal ; and only cavils at the species of the stone, taking for granted Natter's statement that it is a *Bohemian* garnet. Dr. Brunn does not venture to pronounce a

judgment ; he however shows on the authority of De Murr that it is attributed to Natter by a mistake. Natter owns to having copied it, and his work is probably the large topaz of the Russian Imperial Collection, which made the purchase of his private cabinet.

as a monument of the skill that flourished in Hadrian's times. On the collar is **ΓΑΙΟΣ ΕΠΟΙΕΙ**; ("carbunculus," a fiery stone). Heads of the Sun-lion thus represented, and on garnet, are not unfrequent: such a head is exactly reproduced in this famous gem, hence its antique interpretation as a dog's by the artist, which the collar seems to indicate would be a sure test of a modern origin.

135. Omphale in the garb of Hercules, a Greek work upon an amethyst of unusual color and brilliancy, may be without hesitation pronounced the first amongst the innumerable repetitions of this favorite subject, for its perfect drawing, minute finish, and elegance of pose.

137. Equally remarkable for lustre is this sard, bearing the full-length figure of a masked comic actor, standing in a thoughtful attitude, and holding a long *pedum*. The style of the intaglio is Greek.

140. The earliest and most tasteful example of a Gryllus known to me; the general outline that of a peacock, the body made up of a ram's and elephant's heads combined; the tusks of the former filling out the wings of the bird, and the usual Silenus mask, the breast. The legend **NICE**. T. P. S. A. in the tall, slender lettering of the Augustan age, gives the name and titles of the lady owner, whose sex is likewise expressed by the bird chosen for her device, the attribute of Juno and of empresses. This sard rivals the carbuncle in color and lustre, being as unique in quality as the intaglio upon it is in design.

143. This noted bust of Agrippina, as Ceres, with the signature **ΑΣΠΑΣΙΟΥ**, a boldly executed portrait, has however upon close examination many marks that militate against its genuineness; at all events its antiquity is very dubious; in fact Dr. Brunn pronounces it an indubitable work of Sirletti's.

149. This far-famed intaglio, in which Eneas is seen escaping within the Scæan Gate, whilst Apollo interposes between him and Diomedes, who strikes vainly at the air-drawn phantom of his adversary, is yet in my opinion of but doubtful authenticity. Winckelmann indeed describes an antique paste taken from this very stone. Natter however asserts that this paste is not antique; I suspect that he knew more than he chose to avow about the origin of the work in question. The stone is a fine sard of some size.

151. Bust of a Muse, Terpsichore, her luxuriant hair most artistically tressed round her head; in front, a lyre and a butterfly. A Roman work of uncommon merit, but a modern hand has foisted in, and with blundered spelling, the letters **ΣΑΦ**, with the view of augmenting its historical value as an authentic likeness of the Lesbian Muse.

155. The most singular mimicry of nature, in color as well as form, ever accomplished in this art; a fly in full relief standing entirely out from the onyx in all its natural colors, even the wings have the very gauzy shimmer of nature. Wonderful advantage has been taken of the very unusual shades of the stone to produce a result unique in antique cameo. The extremities of the wings have somewhat suffered. This was perhaps an *ex voto* to Jupiter Apomyios, or Baal-Zebub: or an amulet to keep off his bloodthirsty hosts.

156. Here also do the layers of the onyx serve singularly well by their colors to the character of the "iratus Chremes," as depicted in a bald-headed, red-faced comic mask with hoary beard, seen in front. The contrasting, sharply defined shades of red and white add amazingly to the irascible expression of the countenance in this Roman cameo.

160. This group of Priam kneeling at the feet of the seated Achilles, whilst two Myrmidons stand by on guard, engraved upon a very small sard, is an unrivalled example of early Greek art. Nothing can be imagined more perfect than the drawing of the figures themselves, added to the accuracy of the features, and the minutest details in Priam's costume and the warrior's armour. The grouping also is most effective in its admirable simplicity.

161. A huge spider in its web covers the surface of a magnificent almandine ; this is a genuine Roman work, probably designed as an amulet "contra araneorum morsus," a defence against the tarantula.

(CASES III. AND IV. *united.*)

These contain the larger camei and intagli of the collection, for the most part mounted in Rococo jewelry (when not otherwise described) set with pale sapphires, carbuncles, amethysts, and peridots of large size, and in a showy style. These settings are in fact highly-ornamented picture frames, and considerably enhance the effect of the camei they inclose.

175. Bust, in full relief, of Marciana (not "Domitia"), after her apotheosis, supported on a peacock, whose tail is outspread behind. The face of this statuette is a perfect likeness, and most carefully finished. This invaluable specimen of sculpture in "hard stones" (for it is beyond all suspicion a monument of the times of Hadrian) is cut out of a soapy-coloured calcedony, three inches high. It belonged to the Ducal collection at Mantua, dispersed on the sack of that city by the Imperialists in 1628.

165. A bust of Cleopatra represented with negro features, engraved in very flat relief, is a hideous but early Renaissance cameo ; perhaps a portrait of the celebrated black slave, the favorite of Clement VII. and of Duke Lorenzo of Urbino, and the mother of Alessandro dei Medici. The bust is executed in the black stratum upon a transparent ground of a most singular onyx two inches in height.

163. The noblest work in relief that graces the Collection, a Medusa's head in more than half relief and three inches in height, in purest calcedony. The face is slightly turned to one side, the work bold and grandiose beyond all description. For magnitude as well as expression, this is perhaps the finest Medusa's head in existence, and far bolder than the celebrated one at Florence, and dates apparently from the Augustan age. The back of the stone has been deeply drilled out in several points, under the nose, the projecting tresses, &c., so as to give transparency to the upper surface.

188. Busts of Livia and the young Tiberius, as in conversation ; both in three-quarters relief, cut out of a huge mass of green turquois, and in point of art a truly beautiful work ; the likenesses most perfect, and the heads, especially that of Livia, exquisitely modeled.

A head of Caracalla, a three-quarter face, and in half relief. This, an antique fragment,  $1\frac{1}{2}$  inch high, has been skilfully applied upon a bust of a similar white stratum and a transparent ground. This is a remnant of a very important work, but doubtlessly smashed to pieces upon the intelligence of the tyrant's death.

176. Another fine Medusa, full faced, in white upon brown ; the snaky



locks, only roughed out by the drill, are left unfinished, furnishing an instructive example of the antique mode of procedure.

166. Bust of the deified Augustus, the head veiled and laureated, seen in front, worked in half relief in white cacholong on a transparent ground; this gem is perfect in execution and in a grand style.

184. Serapis, intaglio head of bold Greek work upon an irregular pyramidal mass of the purest amethyst, retaining its natural form, but polished all over. This specimen of the gem, being of unique beauty and dimensions ( $1\frac{1}{2}$  inch high), has in all probability been a votive offering dedicated to the deity figured upon it, in the same way as the gems similarly consecrated to the Dea Syria. A perfect amethyst like this, when India was the only source for the supply, must have been of enormous value under the Ptolemies, whose age is recognisable in the style of the engraving.

196. This minute Renaissance cameo, only  $\frac{3}{4}$  inch wide, is a masterpiece amongst those miniature works of that age in which lay the especial forte of Pietro Maria da Pescia. Upon it we see a sacrifice, celebrated by no less than six figures before a nude statue of Bacchus mounted upon a lofty pedestal: an aged man in flowing robes, a satyr, the attendant nymphs, a crouching lion behind the altar, are all worked out with most marvellous precision and perfect accuracy of drawing.

164. This superb sardonyx of the brightest colors, light and dark browns, and a blueish white, and  $3\frac{1}{2}$  by 3 inches in extent, presents in extremely flat relief an imperial helmeted bust, designated Galba's by Natter, on the strength of the strongly marked aquiline nose that distinguishes the profile. But this characteristic feature, joined to the late form of the helmet, which has a deep neck guard, and the entirely Lower Empire mannerism of the work induces me to assign it with confidence to Constantine, whose profile (late in life) it faithfully represents. His reign, long and luxurious, produced a great revival in the art of engraving camei, more existing of him and of his family than of any of his predecessors (save Augustus and Claudius); but Constantine's far exceeded any of the preceding in the beauty of the sardonyx material, the Eastern trade having then attained its fullest extent. These splendid, huge slabs came probably from the Ballagats range on the N.W. coast of India. The flesh is given in the blueish-white layer, as is the crest of the helmet, which itself is reserved in the light brown, the field almost black, but a rich sard by transmitted light. The entire surface has been re-polished, but slightly and without injury to the work; still, traces of the antique graver are perceptible in the helmet. Traced in large but almost imperceptible letters around the field (by nitric acid?) are the name and titles of some possessor in the sixteenth century, ANDREAS. CARRAIA. COMES. SOVERINAL.

182. A laureated head, "L. Verus," mounted in a most elaborate and elegant Cinque Cento pendant, set with small table diamonds, appears to be a work of the same age as the setting, and in fact bears some resemblance to the portraits of Francis I.

174. Bust of Pallas, a three-quarter face, on a clear pale amethyst,  $1\frac{1}{2}$  in. high. A deeply-sunk, magnificent intaglio in the finest imperial style, but the name, ΕΥΤΥΧΗΣ ΔΙΟΣΚΟΥΡΙΔΟΥ, &c., has manifestly been added, and that in the lettering used by Dies and his colleagues. On the other side of the field may be seen a Λ and an effaced letter, an unfinished inscription from the same hand, indications all confirming my opinion as to the supposititious nature of this legend. According to Dr. Brunn, this is a

copy of the most interesting and authentic intaglio of which we have any tradition. The original "crystallino imago" is fully described by Cyriacus of Ancona, who had carefully examined it in the collection of Giovanni Delfino, a Venetian Admiral, in the latter part of the fifteenth century. It was then considered the portrait of Alexander the Great.

186. This Hippocampus, somewhat coarsely cut in high relief in pearly white, upon a black ground, on an oval onyx one inch wide, retains its original setting, a *box-mounting* in thin gold plate surrounded by a margin *decoupé* in a simple pattern. Appended is a loop by which it hung from the necklace. Of late Roman work, as the pierced border indicates (3rd century), as is also the cameo itself, but most rare in this condition.

185. A historical monument of the highest interest, being a gift from Charles V. to Clement VII., and from the latter to the Piccolomini family. The stone,  $1\frac{1}{8}$  inch high, a perfect sardonyx, black, bluish-white and brown, exhibits the ancient Indian perforation through its axis. The antique cameo, the head of Omphale, or perhaps Antinous (to whose features a resemblance may be traced in it), is a fine and genuine work of Hadrian's age, scraped out in flat relief by the diamond-point. On its other side a Cinque-Cento artist has taken advantage of so precious a material for a bust of Hercules, front face in very flat relief, a meritorious performance, and highly interesting in its juxta-position with the true antique, from the comparison between the two extremely diverse manners that it presents. Mounted in a most rich and massy frame with broad margin in gold, carved with arabesques in relief, and set with table rubies and diamonds of fine water; gems, for that period, of considerable size and immense value according to Cellini's table. The edge of the frame is enameled with an elegant arabesque of vine branches in black completely encircling it. The intrinsic value of such a setting, so enormous in the estimation of those times, was doubtless a great recommendation to that necessitous Pontiff (for it was probably amongst the presents interchanged on the reconciliation of Pope and Kaiser after the sack of Rome), though as a Medici he could doubtless appreciate also, at its true worth, the antique treasure that it enshrined.

193. A splendid sardonyx of the same quality as that bearing the portrait of Constantine, and  $2\frac{3}{8} \times 1\frac{5}{8}$  inches in size, a stone of great intrinsic value, has been engraved with a sacrifice to Priapus, an intaglio in the late Roman, perhaps Renaissance period; the work quite unworthy of the unique quality of the stone, which, indeed, seems to have been somewhat repolished to bring out the beauty of its colors. The group consists of two females offering cakes and incense before a figure whilst a third blows the flute; a pretty design had it been on an inferior material.

200. Bust of Philip II. by Jacopo da Trezzo, without doubt, a masterpiece of that age, and of equal merit, perhaps from the same hand, as the glorious bust of Queen Elizabeth in Her Majesty's collection. The relief in pure white upon a rich brown. On the reverse is cut the intaglio device, an eagle grasping a serpent and soaring aloft, with the motto, NIHIL EST QVOD NON TOLLERET QVI PERFECTE DILIGIT. A mysterious device, warranting, perhaps, the conjecture that this portrait was executed at the command of the Spanish monarch, and sent as a love-token to the virago Queen, before his disappointment led him to the adoption of a more violent system of attack upon the crown matrimonial.

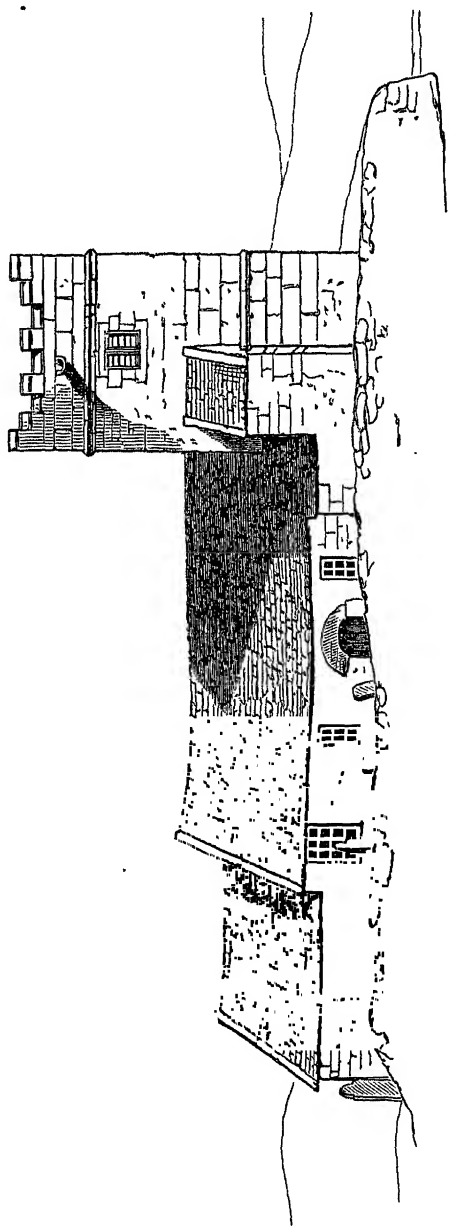
198. The Chnuphis-serpent, in better work than usual, upon a fine,  
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clear prase, has a singular formula surrounding him, **ΧΝΟΥΜΙC ΓΙΓΑΝ  
ΤΟΠΑΗΚΤΑ CΑΡΩΦΙΤΑ**. The "Beater of the Giants," *i. e.*, of  
the Evil Spirits, rebels against the Good Principle; alluding to its powers  
as an amulet. On the reverse the well-known symbol of the treble S  
pierced by a bar.

*(To be continued.)*

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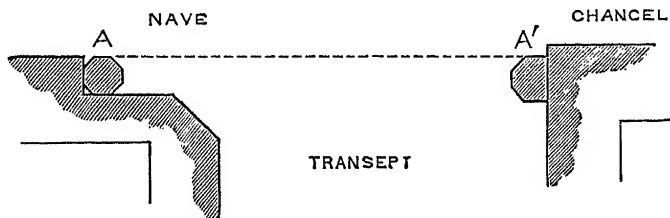


North View of Towednack Church. (See page 282.)

NOTES ON SOME OF THE CHURCHES IN THE DEANERIES OF  
KERRIER AND KENWITH, CORNWALL.

(Continued from p. 252.)

**ZENNOR.**—The only difference between the plan of this church and that of Germoe is, the absence of the transeptal projection to the north aisle, and the increased length of the latter. The date of the south side of the building also corresponds to that of Germoe, so far as it is possible to deduce any date from the very scanty materials which rude and injudicious repairs have left. The chancel has a two-light window near the transept; the trefoiled heads remain, but the mullion has been removed. There is a small Norman-looking lancet west of the porch, and a widely-splayed, well-pointed window in the transept gable, with a good, plain-chamfered scotson arch, the tracery and mullion destroyed. The north aisle was rebuilt about fifty years since, and is the worst example of the entire group, possibly owing to its treatment in 1811. The hagioscopic passage does not appear to have been introduced in churches so far north as Zennor, but instead of it we meet with an arrangement more like that at Germoe, and yet altogether different both in date and scheme.

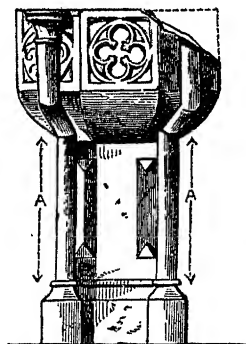


Thus the piers A A' correspond to the second and fourth piers of the Debased nave arcade. The springers only of the arch or arches exist, the space being at present spanned by a wooden beam, as at Germoe and Mawgan. There is nothing to indicate what the original plan of junction might have

been, but it is evident that no passage was contemplated at the angle of the transept and chancel, when the pier A' was built. If, as it is possible, these two piers are merely the commencement of a south aisle, which circumstances might have prevented from being further developed, then indeed both groups of churches, the transeptal and the continuous, have a still closer relationship, and it becomes a question whether the single transept was not, at a certain period, a universal characteristic of the churches of Kerrier and Kenwith. Before leaving this church, I would call attention to the font, and to one of two bench-ends which stand near it. The present condition of this church is far from satisfactory, and considerable repairs are needed to render the building even decent.



(One inch to a foot.)

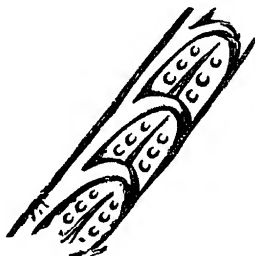


Font, half-an-inch to a foot.  
Pillars A A restored.

There are one or two other South-transept churches, but they possess little interest. Phillack was, I believe, of this class; but it has given place to an entirely new church, an alteration much to be regretted, as the old church possessed Norman features not unlike those in the neighbouring church of Lelant, and which by comparison might have assisted us in working out the architectural history of both churches.

The North-transept churches are a very small minority, and have little archæological attraction. The architecture is mostly of a late and sometimes of a modern character, and the arrangement has none of those peculiarities which characterise the plans of the South-transept churches. Occasionally some late grotesque wood-carving may be met with; the most interesting examples probably are the panels of a screen preserved in the vestry at Sancreed. They are long and narrow, carved and painted; conventional foliage in wavy and zigzag lines fill the lower parts of the panels, and terminate at the top in figures, which may be thus described:—

1. A bull or bison, with its tongue out;—2. A bust of a woman, with wings;—3. A beast, with lion's paws, feathery head and neck, and huge beak;—4. Two profiles of women, back to back;—5. Do., with voluted head-dresses;—6. Two serpents, head to head; the zigzag of this panel is notched as in Italian gothic work, and is particularly effective (*see*



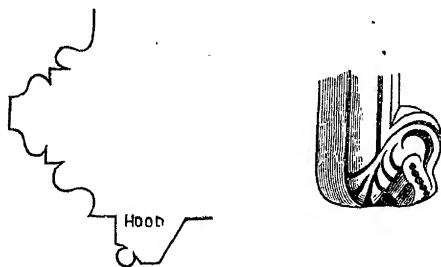
*woodcut*);—7. An owl, very feathery and well carved. Then occurs a large mullion. 8. A goat;—9. Man's profile, with hat on;—10. A coiled serpent, with man's profile (this may be compared with mediæval representations of the Evil one in Italian work);—11. A beast, with very fat head and short tail. The other portion of the screen has 12 panels:—1. A winged long-tailed dragon;—2. An eagle (well cut);—3. A long-tailed beaked and horned beast;—and 4. A bust, with wings. Here occurs a large mullion. 5. A bird, with innocuous beak;—6. Two profiles bearded, back to back, scroll head-dress;—7. A man, with a cape, feathery below, blowing a horn or trumpet, which twines to the bottom of the panel;—8. A black sheep;—9. Full face and two profiles forming one head crowned (? allusive to the three kings



of Cologne, or a representation of the Holy Trinity, as shown in Didron's *Iconographie Chrétienne*, pp. 551, 556);—10. A griffin;—11. An angel;—and 12. A panel filled with the coils of two twining serpents, with bearded heads like goats.

I now proceed to the second class of churches, the Three-aisled or Continuous.

A very large proportion of the churches of the two Deaneries belong to this class; and, although in point of design there is very little difference to be observed, there is nevertheless a most marked diversity in general effect, owing to the variety of proportions in which the one common plan and outline present themselves. Thus the little church on the beach at Gunwalloe, although precisely of the same plan as the very large churches of St. Paul and St. Keverne, is only slightly more than one fifth of the size of the latter, and is even smaller than the smallest of the transept churches. In point of size, the principal churches of this class are those of St. Keverne, St. Paul, Madron, St. Ives, and Constantine. Of these St. KEVERNE is by far the most interesting. In plan the building consists of a central aisle of nine bays (the ninth bay projecting and forming the sacrarium, whilst the first bay carries the tower), north and south aisles of eight bays, and a south porch. The tower, unlike Perpendicular towers, especially those of the west of England, is surmounted by a small and delicately proportioned spire, ribbed at the angles, and enriched in the upper part by a quatrefoil on each face. The pinnacles have been destroyed, but the battlements are of better character than is usual in the district. The west wall is very massive, and contains in its thickness the newel staircase, and a shallow



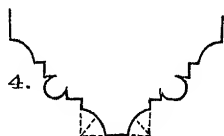
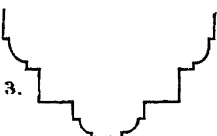
Details of the Tower doorway, St. Keverne.

kind of porch. This tower is another instance of the use of polychromy in external architecture, the voussoirs of the

west window and doorway being of dark red stone alternating with grey; the doorway has a square hood-mold with novel and effective terminations. I give a section of the molding, and a sketch of one of the terminations.

The porch is modern, and the whole of the south and east sides of the church is Debased and uninteresting. The north aisle is in great part of a similar character, but there is a narrow lancet window in the second bay from the west, and two 2-stage buttresses, which present quite an Early-Decorated appearance. The west window of this aisle has also the reticulated tracery so commonly met with both in this style and in the later imitations of it. I should be disposed to place this amongst the instances of the latter. Entering the church, the first thing to which I would direct attention, is the adoption of a soft green stone, in the place of granite, for the pillars and arches. It is to be noted that almost all the Norman, Early English, and Decorated work in this part of Cornwall, is executed in a similar material, while the later work is almost as invariably of granite. The tower arches are of a decidedly Perpendicular section, the arch itself being rather acutely pointed, and altogether admirably proportioned. Of the remaining fourteen arches, there are no less than five varieties of sections, and four changes in the plan of the piers. I give sketches illustrative of these changes; it will be observed that all the arches are of three orders, a rather unusual feature in such remote districts.

Commencing with the north side, the first and second arches, counting from the west, are of the section shown in fig. 1, the inner and outer orders being stopped by semi pyramids, as indicated by dotted lines; the other arches on this side are of the section fig. 2. The piers on this side are alike, but the capitals vary; one is battlemented, and three are ornamented with escutcheons.



On the south side, the first and second arches are of the remarkably bold section, fig. 3. These are supported on piers of an equally bold character,—a square, with shafts against the sides. Then follow three arches of the form given at fig. 4, and a pier of very elaborate character, fig. 6. The two chancel arches are as at fig. 5, the last pier being of the usual Perpendicular section (four shafts, with intervening shallow hollows or cavettos). The capitals are rudely executed, and totally

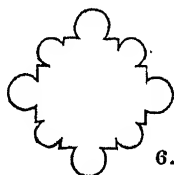
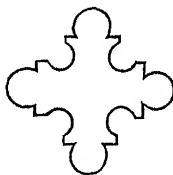


Fig. 6. Pier, S. side St. Keverne.



Pier, N. side.

uninteresting. The roof of the nave is concealed; the other roofs are of the oft-repeated barrel form. There are a number of carved bench ends of the sixteenth century; the instruments of the passion, a lantern, and the arms of Bogan, dated 1577, are amongst the subjects. The font is late Perpendicular in its detail; it is rather large, and has angels at the diagonals of an octagonal shaft supporting a square bowl; the cavity is circular.

The present condition of the church is discreditable; the old stocks are kept in the north aisle; the pews are dirty and decayed; and there is an overpowering prevalence of plaster and whitewash, in all shades of dust and dirt.

The church of St. Keverne was collegiate, and I regret that I have had no opportunity to inquire into its history. From the evidence of architecture, I look upon the present building as having, in great part, the materials of a fine Decorated church, which have undergone certain modifications in the course of rebuilding at a later period. For, although the late Perpendicular often borders so closely upon the Decorated as scarcely to be distinguished from it, I think in this case there is evidence, in the buttresses of the north aisle, the lancet window, the nature of the stone employed, and the general purity of the arches, to lead to the conclusion which I have adopted.

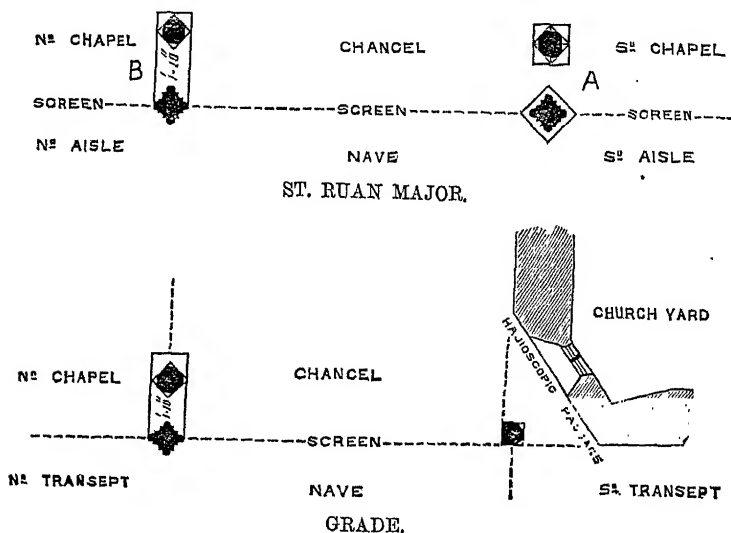
In the series of ground plans accompanying this memoir, I have given plans of four churches, to which I desire to call attention for a peculiarity in their internal arrangement,

bearing some analogy to that characteristic feature of the South-transept churches, which I have already described as the hagioscopic passage. Although Ruan Major is the smallest, it is perhaps the most perfect of the four, and a description of this church will serve, in a considerable degree, for all the other three-aisled churches of the district; the principal difference being that, in this church, as well as in one or two others to which I may have occasion to refer, there are vestiges of earlier date than the body of the church, whereas the continuous three-aisled churches, taken as a class, are throughout of very late Perpendicular or Debased character.

ST. RUAN MAJOR.—This church consists of a nave with N. and S. aisles of four bays; a chancel of two bays, with N. and S. chancel aisles of one bay; a south porch, and a west tower. The tower is a very rough specimen, and is very similar in proportion and character to the towers of the transept churches. The south aisle is of three dates. The south wall is pierced by four windows, the third and fourth (from the west) are late Decorated, the second, as well as the window in the west gable, are good specimens of two light Perpendicular windows of two orders. Towards the east end is a square-headed, plainly-chamfered, priest's door; the rest of the aisle is thoroughly Debased. The north aisle also is altogether Debased. The chancel projects beyond the east end of the aisles one bay, and has on each side a blocked-up, square-headed, and chamfered lancet. The roofs are of the waggon form; the pillars are of the common Perpendicular section, three-quarter rounds and hollows; arches of two hollow chamfered orders. The base of a screen may be traced across the entire church. The lower panels of chancel and north-aisle screen remain, but the latter is a Debased imitation of its older neighbour; the panels are long and narrow, and contain sculptured subjects in circular medallions, beneath crocketed and finialed canopies. Amongst the subjects is a graceful design representing the sacred monogram as budding forth with leaves. Another, of which I give a sketch, represents the device of the Carpenters, or rather of the Carvers. For this interesting little symbol of art, however, the workmen of the Debased period substituted in their copies a full-blown Tudor rose. Just within the chancel screen are two decayed



Perpendicular desk-ends four feet high, one foot broad, and four inches thick ; the slope of the desk is brought to a square outline by the figure of an angel kneeling at a faldstool with an open book : these desks face eastward, as if remaining in their original position, which I see no reason to doubt ; the consequence is, that they are in line with the two peculiar openings formed beneath the imposts of the meeting arches of the nave and chancel aisles. I have already alluded to a similar opening on the north side of the chancel of Grade Church, the only instance I have seen of the aisle arrangement being joined to the transeptal. I have therefore given a plan of Grade in conjunction with one of Ruan Major, showing the difference between the two arrangements :—



It will be clearly seen from the preceding plans that the ritual arrangement is identically the same in both classes of churches, the hagioscopic passage and the passage at A being for the same purpose, to obtain communication between the chancel and the chapel on the south side (probably the chapel of the Blessed Virgin), without opening any of the screen doors. The clear size of the opening at Ruan Major is 1 ft. 6 in. wide, and 6 ft. 2 in. high, on the south side, while at the larger churches of St. Paul and Mullion the opening is increased in width to nearly 4 feet (see ground plans, *ante*). The purpose for which the opening on the north side (at B)

was made is by no means so clear. The easternmost or subordinate pier on that side is not continued to the ground, but rests upon a solid wall between 3 and 4 feet high, having the cardinal faces of the octagon stopped just above the wall, so as to form a rude kind of base. I was almost inclined to suppose that these late builders had been so far Debased as to have constructed this north opening merely for the purpose of matching the other side, so as to have the eastern arches of the same span; but, on becoming acquainted with Grade Church, where no such excuse could be made, I felt sure that I had unjustly accused these old builders, and that there really existed some purpose to be served by these north openings. It clearly could have no direct connection with the roodloft, as that is in every case entered from its own turret staircase, in the north wall of the north aisle, with an aperture of communication through the wall between the meeting arches of the nave and chancel. It might be supposed that the arches were kept asunder thus much in order to allow room for the roodloft and entrances through the walls, but, if this were all, the question arises, why wall up one side breast high, and not the other? Besides, the communication through the wall for the roodloft exists at Landewednack, without any such arrangement below, and I presume that it is the same in the other Transept churches. At Grade I found no indication of roodloft stairs, although they might have existed at the north-west angle of the chapel, and have been removed to make room for the lath-and-plaster arch which divides the chapel from the transept. It would be interesting to know whether there are any other groups of churches in England bearing at all upon this arrangement, or to what particular office in the Anglican (or Cornubian) church these irregularities of ground-plan may have reference.

St. Ruan Major Church is, if possible, more green and mouldy than any I have seen; the parish, like most of the parishes in the locality, is very poor, the landowners non-resident, the churches decaying, rotting with damp, choked with filth of bats and birds, unfit for decent worship, with unmistakeable signs of approaching dissolution.

A few miles from St. Ruan Major is the more imposing, although less interesting church of MULLION; one bay longer than Ruan Major, but of one uniform style. An inscription

carved on the wall plate of the chancel roof, records that "Robbert Luddre" built the chancel, A.D. 1500. His initials appear upon a shield borne by one of the angels which decorate the feet of the rafters over the entrance to the chancel. Robert Luddre's work appears to be as old as any part of the church, which is totally devoid of interest, except what may be attached to the series of open benches remaining *in situ* over nearly one-half of the area. The oak is black with dirt and age, and is of most liberal scantlings. The carving, so far as the execution, is better than that in neighbouring churches of the same date. The enriched mouldings which run round the ends vary considerably, and sometimes assume a Norman character. The ends, backs, and fronts against the two cross-aisles are covered with carved panels. The instruments of the Passion occupy the



most prominent position. Amongst other subjects are shields bearing initials and monograms, the most singular of which is here sketched. Serpents alone, and with apples, are favorite subjects; busts, heads with scrolls issuing from the mouths, busts of soldiers, cupids winged (perhaps intended for angels), fleurs-de-lys, St. Andrew's cross, and bundles of weapons with helmets may also here be noticed. Over the west window of the tower is a roughly cut Rood; the figures of the Virgin and St. John are gradually perishing under the influence of wind and rain. In the east window are some fragments of stained glass (the Virgin and child). The pyramidal roof of the tower shows above the battlements, and is a considerable relief to the wearisome repetition of right angles.

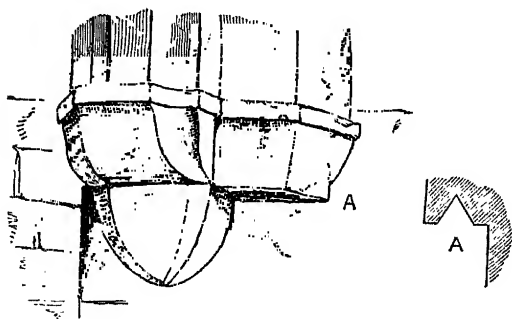


In the wall of the rectory-house at Mullion are two corbels and fragments of a string course beneath them, so unlike any of the Perpendicular work in or about the church,

that I presume they must have been taken from an ancient chapel, the ruins of which existed not long since. Of one of these corbel-heads, as being of singular design, I have given a sketch (see last page). No weight which could be superimposed could appear to crush such a corbel.

Not far from Mullion is the little church of GUNWALLOE, the only church without a tower attached; there is a modern and particularly ugly campanile a few yards to the south-west. In the interior there are some discreditable pictures of the apostles painted on the panels of a Perpendicular screen; it is worth noting that the evil spirit rising from the chalice of St. John is in the likeness of a black squirrel.

ST. PAUL, a church between Penzance and Mousehole, is noted as the last resting-place of Dorothy, otherwise "Dolly" Pentreath. It may also be recorded as possessing the best proportioned tower in the two Deaneries. The chief feature is the turret staircase, which, contrary to all local rules, not only projects, but rises considerably above the battlements of the tower, and is in its turn both pinnaced and battlemented. The belfry windows are of three lights, with spherical triangle tracery on the west and east sides, and ordinary supermullioned Perpendicular windows on the north and south. All these are transomed. There is a large west window

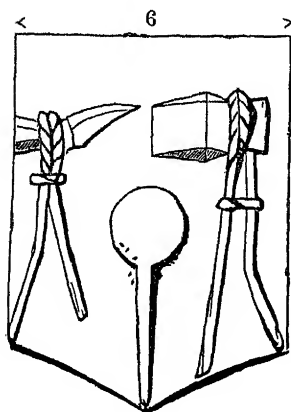


which has unfortunately lost its tracery above, and on each side of it are trefoliated niches. The tower arch is of two hollow chamfered orders, another great departure from ordinary custom. The arch is admirably proportioned, and springs from novel-looking corbels (see woodcut). I would call attention to the socket at A, as suggestive of an early use of a tower arch screen.



The church at CONSTANTINE differs from all the others in being elaborately furnished with unnecessary buttresses, and in having the north chapel of greater width than the aisle.

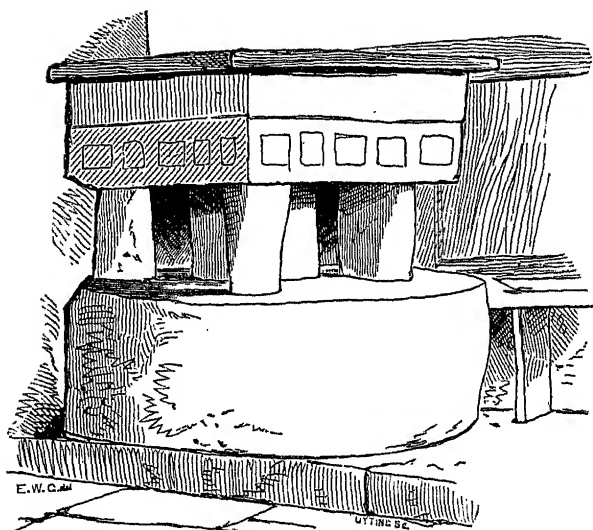
At ST. IVES, an additional chapel of two bays, with west and south doorways, has been added to the south-east angle. This church is a largely proportioned building, consisting of three aisles of seven bays. It contains a number of late Perpendicular, or rather Flamboyant bench-ends; the roofs are elaborately carved with full length figures at the springing



of the braces. An old seat in the chancel is said to belong to "Master Clyse the blacksmith." There are nine panels with shields, bearing—1. Hammer, pincers, nails, and horse-shoe;—2. Hammer and block;—3. Master Clyse's side-face;—4. His wife's side-face;—6. Implements, see the wood-cut annexed;—and 7, 8, and 9, fancy scrolls. The standards at the east ends of the two book-boards are carved with figures of apostles,—St. Peter on the north side, and St. Andrew on the south.

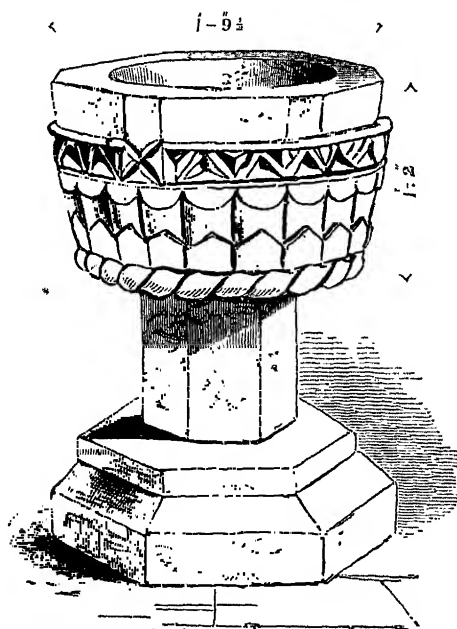
At MADRON the tower staircase is in the north-east angle, and projects. In the south wall of the chancel are Early English sedile and piscina; and, attached to the south-western pier, there is a massive font of early date. The latter is so completely choked with whitewash that I am unable to give any idea of the ornament, which, I have no doubt, is incised in the band of squares, just visible through the lime-wash. The tower below the present belfry appears to be of earlier date than the body of the church, and is apparently Decorated.

LUDGVAN Church is exquisitely situated on a wooded eminence between Madron and St. Michael's Mount. The north aisle is two bays longer than the south. The interior is embellished with mahogany and plate glass! The font is the only ancient vestige worthy of notice. The upper part of the bowl is hexagonal, with canted angles; the upper enrichment does not surround the font; but, on the opposite side, changes into a rude kind of intersecting arcs. The lower part of the font appears of modern date (see woodcut).



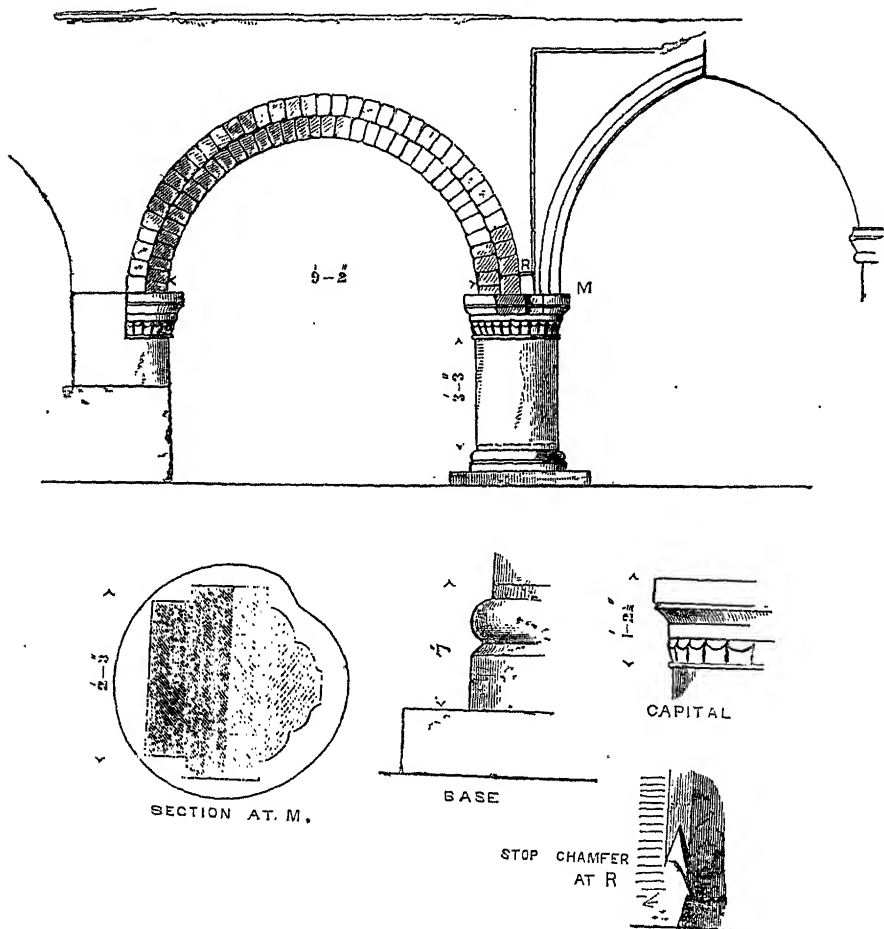
Font in Madron church.

A few miles north of Ludgvan is the church of **LELANT**, chiefly interesting for its Norman remains, which consist of an entire arch, pier and half pier, comprising the second bay on



Font in Ludgvan church.

the north side of the nave. I give an elevation of this bay with details of cap and base. Although the work is rude enough to lead a hurried observer to suppose a very early date, the evidence of the abacus and upper plinth, which are circular, are sufficient indications of the lateness, if not transitional character, of the style.



The arch to the west of the Norman work is a plain pointed opening, without any molding or sinking; the other arches are slightly four-centered, with deplorable capitals set upon good piers of quite a Decorated section. There are, however,



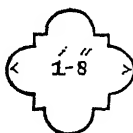


St. Hilary.  
(South-west view of the Tower.)

three exceptions to the former; the capitals of the pier nearest the porch, and of the eastern responds being carved with somewhat of the spirit of an earlier and better time.



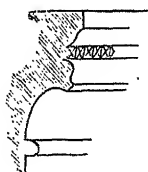
Capital.



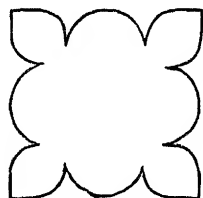
Pier.

The choice of subject, (the bladder fucus) and the true expression given to its characteristics evince a better spirit than that expressed by the wood-carver at Mullion.

Of the remaining churches, few are worth noticing; many are either modern, or so completely modernised that for all archæological purposes they are valueless. There is one building, however, which is so different from anything in the two Deaneries, and is in itself such an admirable study of what can be effected by very simple means, that I have reserved it for the close of these notices, to plead my excuse for the prolixity with which it is possible I may be charged. The tower and spire of St. HILARY was fortunately preserved during the destructive fire which a few years since swept away the body of the church. During the rebuilding, fragments of an early church of the same age as the tower (c. 1300) were discovered among the débris of the Debased and Perpendicular work; I give details of one of these, probably one of the capitals of the nave arcades.



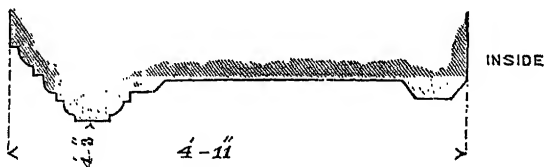
Section of Cap.



Plan of necking.

A very marked peculiarity of this tower is its entasis, and the emphatic manner in which everything is made to diminish. When I visited the church in 1852, the west doorway was recessed the whole thickness of the wall, so as to form a sunk porch, there being outer and inner arches

as shown in the plan: this feature is now unfortunately destroyed. Some few "restoration" touches have been given to the spire, but this portion, I believe, remains very much in its architecturally original condition.

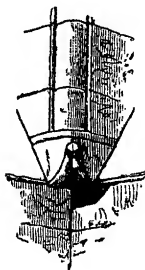


Jamb of West Doorway.

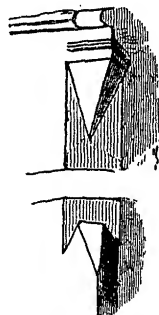
I am sorry that the sketch of this tower is so rough; the details will, however, tend to explain it.



Cornice.

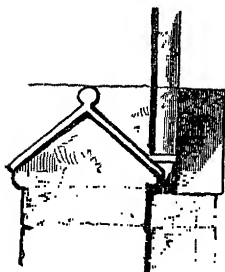


Corbel, S. W. angle.



Chamfer terminations  
to Buttresses.

The tower is about 18 feet square at the base, and the buttresses have well graduated and bold bases in the form of ordinary set-offs. The churchyard is peculiarly rich in vestiges of earlier times. Besides the remains of mediæval work already mentioned, there are two large inscribed stones, one, of very singular design, found three feet below the base of the north-east respond, the other in the groin of the west wall of the north aisle.



Buttress capping S.W.  
angle.

It is worthy of remark that in Norfolk, in the extreme east of England, the Perpendicular style met with a very similar kind of treatment to that which it received in the extreme west of

Cornwall. There is this difference, however, that, while the *later* Decorated, or even Flamboyant, exercised considerable influence over the former, it was the *early* Decorated, or Geometrical, that controlled the latter. This absence of what is emphatically *the* English style, which reached to such perfection in the intermediate counties, would alone be sufficient to indicate strong continental influence. Nearly every feature, however, tends to point in a similar direction. Are then the peculiarities of ground-plan owing to some local cause, some Cornish ritual arrangement, or are they to be traced to the country from whence the architecture is most distinctly derived?

EDWARD WILLIAM GODWIN,  
ARCHITECT.

21, Portland Square, Bristol.

Since the above has been in the press, Grade Church has been razed to the ground. In taking it down the rood-loft stairs were discovered, as I had anticipated, in the thickness of the angle of the wall. In the progress of the work it was ascertained that the north wall of the nave was of the thirteenth century, a single lancet and a small doorway being revealed *within* the surface of the wall; this shows that the nave in all probability constituted the whole of the original church, and would give proportions and form similar to those of the early churches of St. Ruan in its immediate neighbourhood, and which are founded on the simple oratory plan.

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The Central Committee desire to acknowledge the kind and liberal assistance of the Author of the foregoing Memoir, in contributing a moiety of the cost of the interesting illustrations by which it is accompanied, and which have been executed from his spirited drawings.



## TRACES OF HISTORY AND ETHNOLOGY IN THE LOCAL NAMES IN GLOUCESTERSHIRE.

By THE REV. JOHN EARLE, M.A.,

Late Professor of Anglo-Saxon in the University of Oxford.<sup>1</sup>

GLOUCESTERSHIRE, in the Saxon form GLEAUCEASTRE-SCIRE (Sax. Chron. c. 1016), and in Domesday GLOWEC'SCIRE, is so called from the town of Gloucester, which occurs in the Chronicles under 577, in the form GLEAWANCEASTER. This Saxon form is divisible into GLEAWAN, or GLEAU, which represents the GLEVUM or GLEBON of the Ravenna geographer, and the Saxonised Latin word CEASTER, a city. The same meaning was expressed in British by KAIR GLOU, which is given in Nennius, cap. 54. The form in use by Latin writers was, for the city, Glaworna or Glavorna, and for the district, Glawornensis provincia.

Gloucestershire is in the form of an ellipse, more acute at the north-east end. It is divided by nature into three distinct regions. 1st. The Cotswold, or hill country, is the eastern part, which may be separated from the rest by a line drawn from Clifford Chambers to Lansdown. The name has been derived from British *Coed*, wood, and Saxon, *weald*, which may mean much the same, the one being an addition to interpret the other. 2nd. The vale of Severn, the land of cheese, of cider, and of perry. 3rd. The Forest of Dean, the anomaly of the county, which, according to geographical symmetry, ought to have been bounded by the Severn. This district is called by Giraldus "Danubia" and "Danica sylva," by which he means "Danes' wood." But the name of the forest is probably attributable to the Saxon *dene*—a valley, which we see repeated in that district, e. g., Mitchell Dean, *alias* Deane Magna; Little Dean; Ruardean.

Each of these three natural divisions is extolled by Drayton in his Poly-Olbion. Of the first, he has,—“Cotswold, that

<sup>1</sup> Communicated to the Historical Section at the Annual Meeting of the Institute at Gloucester, July, 1860.

King of shepherds." Of the vale,—“The Queene of all the British vales.” Of the third,—

“ Queen of forests all  
That west of Severn lie ;  
Her broad and bushy top  
Dean holdeth up so high.”

Gloucestershire lies on the confines of Wales, but is not on that account to be regarded as one of the later Saxon annexations. On the contrary, it belongs, not indeed to the number of the first occupations, but to the early conquests by which the Saxon immigrants expanded themselves through the body of the island. There is, therefore, no ground for expecting to find in this county more British names than ordinarily present themselves in the ancient Saxon settlements.

Under the head of British elements the following are worthy of notice :

GLOUCESTER	LEACH
SEVERN	LECHLADE
AVON	NORTH-LEACH
COLN	CIRENCESTER
FROME	PILL
FRAMPTON	RHYD-LE-FORD
PROCESTER	

Most of these require a separate notice.

And first, of GLOUCESTER. Here the first syllable represents the ancient British name, and not only so, but preserves that name nearly, if not entirely, unaltered. Nennius (cap. 54) gives the British name as Cair-Gloui. The passage is as follows : “Gloui, qui ædificavit urbem magnam super ripam fluminis Sabrinæ, quæ vocatur Britanico sermone Cair-Gloui, Saxonice autem Gloucestre.” In the twelfth century Henry of Huntingdon (lib. i.) gives the British name as “Kair-Glou, *id est*, Gloucecastria.” The prefix *Cair* or *Kair*, is merely the British word for *city*, so that the proper name is Glou or Gloui. This appears to have received under the Roman occupation the Latin shape of “Glevum,” of which the oblique “Clevo” is found in the Itinerary of Antonine, and the less trustworthy form “Glebon” in the Geographer of Ravenna. In our earliest

records, this city appears as already large and ancient. Its antiquity is implied in the citation from Nennius, where the founder of Gloucester stands at the remote extreme of the pedigree of Vortigern. At the date 1200, where we meet with this eponymous hero again, he is no longer Gloui, but Gloi; and he is not the founder of the city; only his name is given to it, through the fondness of his imperial father, Claudius or Claudien (it seems indifferent which), to whom the city belonged. What name it bore before this innovation, we are not informed. This is in Layamon's *Brut*, or History of Britain in verse. He did not find it in Master Wace's *Brut*, which was his main authority, and so we are at a loss to determine the source of the tale. It is a very tempting surmise that the original of this young myth is Robert Earl of Gloucester, natural son of Henry I., who provided handsomely for his "love-child" by one of those well-endowed matches which chief-lords had the patronage of in feudal times. The following is a specimen of the passage referred to:

*Line 9616.*

Tha the time wes ifulled ;  
 that hit fulleht sculde habben.  
 æfter than athelene lagen ;  
 that stoden o then ilke dægen.  
 nome heo him aræhten ;  
 and Gloi that child hahten.  
 This child wæx and wel ithæh ;  
 and muchel folc to him bah.  
 and Claudien him bitæhte ;  
 tha burh the he ahte.  
 and sette heo mid cnihten ;  
 the gode weoren to fehten.  
 and hæhte heo wite wel faste  
 and heote heo Gloichestre.  
 al for his sune luven ;  
 the leof him wes an heorten  
 the seoththe bigæt al Walisc lond ;  
 to his agere hond.  
 and therof he wes deme ;  
 and duc feole yere.

[TRANSLATION.]

When the time was fully come  
 That it baptism should have  
 According to the national laws  
 That stood in those same days ;

A name they devised them  
 And they named the child Gloi.  
 This child grew and flourished well  
 And much people bowed to him,  
 And Claudien committed to him  
 The borough that he owned,  
 And manned it with knights  
 Which good were to fight.  
 And ordered them to guard it securely  
 And he called it Gloucester ;  
 All for love of his son  
 Who was dear to his heart,  
 Who afterwards conquered all Welsh-land  
 to his own hand.  
 And thereof he was demster  
 and duke many years.

The next British word is—

SEVERN, which in Welsh is now called *Hafren*, but in Latin was *Sabrina*. All who have had any practice in philology will at once see that these words are fundamentally identical, H and S being well-known correlatives or reciprocal modificatives of each other, as also B and F. Still, the question rises, how came the Latin form to be *Sabrina* and not rather *Hafrina* or *Hafrena*, if the Romans found the name *Hafren* in vogue? The probable account of this is, that the Welsh pronunciation has altered since that time, and that the Romans heard “*Sabren*” rather than *Hafren*, uttered by the natives.

COLN occurs as a river-name, not only here, but also in Essex, where it has imparted its name to the city of *Colchester*. A third passes through Herts and Middlesex.

AVON is said to be a river-name of every county in England. It is the common name for “river” in Welsh at this day, and they write it *afon*. In Asser, it stands *Abon*. Common as this word is in Welsh, it is almost more deeply imbued with English than with Keltic associations, through the oft-heard sound, “the bard of Avon.”

FROME is also a British river-name, which is found elsewhere, as in Somersetshire, &c. Here it has generated two town-names, *Frocester* and *Frampton*.

LEACH is probably another of the same class. It has a Saxon air about it, and so has the river-name “*Ley*,” near London—Walton’s *Ley*—Saxonice *Lyga*—but I give both of them credit for being British. The *Ley* has stamped its

name on the deceptively spelt Leighton Buzzard, and the Leach has occasioned a name better known than itself, viz., Lechlade, fabled parent of the University of Oxford. Northleach also is named after the river Leach.

CIRENCESTER contains the British element *Ciren* or *Corin*; in Ptolemy the name is given as *Kopλίov*. It appears to be the Durocornovium of Antoninus:—Cornovium is only another form of Corinium. This word (Corn) seems to have been a generic prefix, if we may surmise it to be identical in this and the following instances: 1. *Cornubii*, i. e., the men of *Kernyw*, which was the native name of Cornwall; 2. The *Kopvaίov* placed by Ptolemy in the north extreme of Caithness; 3. Another nation of *Kopvaίov*, placed by the same author between Warwickshire and Cheshire; 4. The Carnutes or Carnuti, *Kapνοῦροι* (Strabo), *Kapνοῦρῖνοι* (Plutarch), whom Cæsar calls the centremost people of Gallia, and says the Gallic Druids held there an annual assembly; and whose national appellation is still perpetuated in the name *Chartres*, which is the ancient Autricum of their territory. 5. The Carni, an Alpine tribe, who gave name to the Alpes Carnicæ, and who were doubtless a Keltic folk, for the *Fasti Triumphales* record a triumph of M. Æmilius Scaurus in B.C. 115, “de Galleis Carnis.” This name lives on in the well-known Latin form Carnia, and in the modern duchy of Carniola (called in German *Krain*), as also in the adjoining province of Carinthia (called in German *Kärnthen*). Dr. Smith’s Dictionary of Classical Geography will help us to augment the list of Carn-beginning Keltic names. Thus we have—6. Ptolemy’s Carnonacæ, a folk in Sutherlandshire; 7. Carnuntum, an ancient and important town of Pannonia, about which a great deal may be read in that Dictionary, *sub voce*. 8. Karnac in Brittany, famed for megalithic remains of unparalleled extent; and Karnak by Thebes in Upper Egypt, familiar to Europeans through the obelisk now in the Place de la Concorde at Paris. This latter name presents a singular coincidence, if nothing more.<sup>2</sup>

<sup>2</sup> In the Report of the Archæological Section of the *Association Bretonne* for 1846, there is an investigation by M. de Kerdrel of the chief elements of local names in Brittany. Among these *kran* holds a prominent place, and M. de Kerdrel maintains that it means *wood*, *silva*.

Another member disputes this interpretation, and assigns that of *bois sur une éminence*, which finds many supporters, who call up instances of “*collines et mamelons couronnés de bois, dans le nom desquels entre le mot kran, soit seul, soit en composition.*”

There seems strong probability in favour of Diefenbach's view (*Celtica*, i. 153), that we have in all these names the well-known Keltic word *carn* (Welsh and Gaelic), which we have Anglicised into *cairn*, so that this would mark a nation occupying a rocky district, which in several of the cited instances is obviously applicable. Whether Cirencester comes naturally into this class must be decided by knowledge of the locality,—observing, however, that the same elements recur in place-names with various degrees of force, and we must not look for a *striking* applicability in every case of *carn*, any more than in every case of the British *coombe*, or the Saxon *bury*.

It is worthy of insertion here, that Armstrong, in his Gaelic Dictionary, gives *Carnanaich* as a native name of the Highlanders.

The next Keltic relic on our list is—

PILL. There is a fringe of "Pills" on either side of the Severn estuary; *e.g.*, Step Pill, New Pill, Chessel Pill, Aust Pill, Littleton Pill, Cowhill Pill, Oldbury Pill, Hill Pill, Clapton Pill, Conygore Pill, Berkeley Pill, Holly-hazle Pill, Kingston Pill, Frampton Pill, Longmarsh Pill, Hope Pill, Garden Pill, Collow Pill, Bull's Pill, Brim's Pill, Lydney Pill, Cone Pill, Ley Pill, Grange Pill, Horse Pill, Walden's Pill, &c. In this list we have followed the banks of the Severn upwards from the mouth of the Avon, and then downwards to the mouth of the Wye. On both sides the line of Pills continues beyond the confines of this county. Nothing short of enumeration could convey an idea of the prevalence of this term. - One might expect to find it still in use among the natives as a common noun, even as it was three centuries or more ago, when these parts were visited by Leland. He probably learnt in his travels to speak, as he does, of a "*pille* or creke." Halliwell's definition (*Archaic Dictionary, sub voce*) answers well for the Gloucestershire Pills. "The channels through which the drainings of the marshes enter the river are called *pills*."

The source of this word is hardly doubtful. It is the *Pwll* which constitutes such a frequently recurring factor in Welsh names, as *Pwllheli*, *Pwllcrochan*, in the tintinnabulant name of that little old church by the Menai Bridge, *Llanfair-pwllgwyngyll*, and others. Now as to the original origin of this *Pwll*, a long dissertation might be written, weighing the

arguments adducible on either side, as to whether the Kelt first borrowed it of the Goth, or *vice versâ*. But, for our present purpose, it will be quite safe to regard it as a Keltic word, that is to say, as carrying with it a trace of Keltic occupation of territory. These "Pills" along the Severn-stathe, belong to the county of Gloucestershire, as a border land to Wales.

The next British instance on our list is—

RHYDLEFORD, which I presume is Rhyd-le-ford, consisting of one British word, one French word, and one English. The compound seems thus to belong to the class of self-interpretatives, such as Penlee Point, Windermere Lake, &c., where the after part is a modern translation of a former part of the name; "point" is English for "Pen"—Lake for the older "mere," &c. So here "ford" is English for "Rhyd," which is the British (and still the Welsh) for "ford." Thus the pretended British name for Oxford is Rhyd-ychain, that is to say, "Ford of ox;" and Latinised, "urbs Redycina"—both which are ancient names manufactured in modern times. And even our present subject, "Rhyd-le-ford," has rather a dilettante complexion, inso-much that I suspect, if one had a minute local knowledge, it would be found that some book-learned gentleman had rescued that name from the rough usage of common parlance, which treated it as "Ruddle-ford," or something equally uncouth, and had restored it to a pristine etymological propriety in giving it the form Rhyd-le-ford.

In bringing our list of British elements to a close, it may be remarked that, here as elsewhere, the British syllables show a decided inclination to linger in the neighbourhood of streams and rivers of water. The other instances are in populous towns or cities. The cause of ancient names proving more constant in these two instances, is one which we shall not be long in searching for. In both cases the invading element has great difficulties to contend with. The name of a large town is in the memory and habits of speech of the population living within and around it; and the stranger, though he enter as a conqueror, can rarely, even if he deliberately attempt it, succeed in its eradication. The name of a river is established along its banks on either side, throughout a course more or less prolonged, and it is almost impossible to imagine a fortuitous combination of cir-

cumstances that could lead to the necessary concert for dropping the old name and taking up a new name for a stream of any extent.

We proceed next to notice the traces of ROMAN occupation that appear in Gloucestershire names. These are by no means copious. There is the familiar form—*cester*—in Gloucester, Cirencester, Frocester. The Roman *via strata* is, probably, stereotyped in the name of Stroud, though I do not see what Roman road took that line. The same name occurs in Kent, by Rochester, and there it is, doubtless, a corruption of *strata*. We may add here, the word *street*, in Akeman Street and Ermine Street, which converge upon Cirencester.

From Cirencester five Roman highways branched off in different directions, but these are unknown to us in their Roman names, with one exception. The *Fosse-Way* enjoys the credit of being a tradition from Roman times, and perhaps we should not be hypercritical on the perversity of the designation, wherein *Fossa* stands for a sort of equivalent to *Agger*. We can hardly assign a limit to the confusion which *may* ensue, when words are removed so far out of their native atmosphere, and left by their original owners to take their chance among strangers.

Before we quit the Roman division of the subject, a few words on the old Geographers and Itineraries. Ptolemy [A.D. 120] has the *Σαβρίαινα εἰσχωρίς* or Severn estuary. He enters Cirencester as follows: Μεθ' οὗς Δοβούνοι, καὶ πόλις Κορίνιον = next to them [viz., the Silures] the Dobuni, and city Corinium. From the Itinerary of Antonine the following are assigned to Gloucestershire:

(Iter xiii.) Glevo = Gloucester; Durocornovio = Cirencester; (Iter xiv.) Venta Silurum; Abone, ix.; Trajectus, ix.; Aquis Solis, vi.

The identity of Abone and Trajectus remains unsettled. They seem to recur with slight variations in Richard of Cirencester.

Iter xi., *Ab Aquis, per Viam Juliam Menapiam usque, sic*;

Ad Abonam M. P. vi.; Ad Sabrinam, vi.; Unde trajectu intras in Britanniam Secundam et Stationem; Trajectum, iii.; Venta Silurum, viii., &c.

An attempt to reconcile these two road-lists would meet with



serious difficulties, and it may be doubted whether they do not follow two different routes. At least, the specification "per Viam Juliam," invites the conjecture, that there was another road from Caerwent to Bath. On the other hand, the "Abone" and "Trajectus" of the one, seem at first sight to answer to the "Ad Abonam" and "Trajectum" of the other. And yet this apparent clue only complicates the problem more hopelessly. Most probably they are quite distinct, and the similarity of names is merely a coincidence. Indeed, I will go so far as to conjecture, that the "Trajectus" of the older, is identical with the "Ad Abonam" of the later list. Each of them is vi *millia* or more probably *leugæ*, i. e., ix. *millia* from Bath, and even if the routes varied, they may have had this stage in common. The distance is hardly enough to bring us to Bristol, but I find a strong inducement to adopt that site as the representative of "Trajectus," identified with "Ad Abonam." For Bristol is but a corruption of *Bricgestow* (Saxon) or *Bristow*, which are the genuine forms. This meant "the place of the bridge," viz., at which the Avon was crossed. In fact, Bristow is a condensed compound for "Trajectus ad Abonam." The "Trajectum" of Richard appears to be on the estuary of the Severn, whether at Oldbury, Aust, or on the opposite side; and my friend Mr. Pearson is of opinion, that several of the forbidding-aspected names in the Ravenna Geographer are to be sought in Gloucestershire; e. g., Brenna, Alabum, Cicutio, Magnis, Branogenium, Epocessa, Ypocessa, Macatonion, Glebon colonia, Argistillum, Vertis, Salinis, Corinium Dobunorum. Of these it seems difficult to exclude the three between Glebon and Corinium; and perhaps we may discover a site for one of them, viz., *Salinis*, in Stow-on-the-Wold. For this place is in the hundred of *Salemanesberie* (Domesday), and it has near it several places of the extraordinary name of Slaughter, for which explanation is required; and the old name *Salinis* offers a possible source of the present distorted form. The Roman Fosse-Way runs straight for Stow and Slaughter. Whether there are, or may anciently have been, any salt-springs (*salinæ*) at this place, must be left to local industry to determine. This identification of *Salinæ* with Stow or Slaughter is due to a suggestion from Mr. Pearson.

The period when the Severn valley was first inhabited by

the Saxons has been fixed by Dr. Guest with preciseness, and with a very high degree of probability. He takes the two entries in the Saxon Chronicles under 577 and 584 as decisively importing that King Ceawlin was the conqueror of this district. The evidence from the Chronicles was strengthened by an elegy from the old Welsh poet, Llywarch Hen ; and, from the combination of these records it seemed probable to Dr. Guest, that the ruin of Uriconium happened at the same epoch. With such slender data, it is hardly possible to arrive at unassailable conclusions. But this construction fits so well with the historic requirements of those early times, that we may gladly accept it until a better theory presents itself.

Assuming then that the Saxons became masters of the valleys of Severn and Dee in the sixth century, we shall not be disappointed to find that there are not many conspicuous traces of former occupiers.

How well this district was covered in Saxon times, is apparent from the number of names which Kemble, in the Index to the Codex Diplomaticus, has referred to this county.

These names, culled out from the others and set in a list by themselves, may not be without their use to the local antiquary. In the following list the identifications are Mr. Kemble's, and they are printed in accordance with his own plan, which was, to use Roman type for those of whose identity he was secure ; prefixing a note of interrogation in case of doubt, and using italics only as suggestive of names that may *perhaps* be discovered in the localities.

Æfeningas . . .	Avening.	Caldanwyl . . .	<i>Caldwell.</i>
Æsectun . . .	Ashton.	Celtanhom . . .	Cheltenham.
Badimyncgtūn . . .	Badminton.	Carlesleāh . . .	<i>Charlsley.</i>
Balesbeorh . . .	<i>Balesborough.</i>	Cildeswic . . .	Childswickham.
Bearwe . . .	Barrow.	Cirneceaster . . .	Cirencester.
Beccanford . . .	Beckford.	Cirringe . . .	(?) Cherrington.
Bellanford . . .	<i>Belford.</i>	Clif . . .	(?) Bishop's Cleeve.
Berleā . . .	Berkley.	Cliftūn . . .	Clifton.
Bisceopes stoc . . .	Stoke-Orchard.	Clofeshó . . .	
Bisleāh . . .	Bisley.	Cloptūn . . .	<i>Clapton.</i>
Bleccanmære . . .	<i>Bleckmere.</i>	Coccanburh . . .	(?) Cockbury.
Broccanbyrh . . .	<i>Brokenborough.</i>	Cohhanleāh . . .	(?) Coaley.
Buruhford . . .	Burford.	Collesburne . . .	Colesborne.
Burgtūn . . .	Bourton.	Cudincleā . . .	<i>Cuddingley.</i>
Calfreocroft . . .	<i>Chalcraft.</i>	Cugganhyl . . .	<i>Cughill.</i>
Cealcweallas . . .	<i>Chalkwells.</i>	Cumtūn . . .	Compton.

Cwénenabroc . . .	Quinbrook.	Roddanbeorg . . .	Rodborough.
Cwéntún . . .	Quinton.	Sapertún . . .	Sapperton.
Cyneburgingctún . . .	Kemerton.	Scírmére . . .	Shiremere.
Cynelmestán . . .	Chelveston.	Sengedleáh . . .	(?) Sugley.
Deórhyrst . . .	Deerhurst.	Seófonwyllas . . .	Seven springs by North Leach.
Dogodesunel . . .	Dowdswell.	Siðryðe wel . . .	
Ductún . . .	Doughton.	Slehtanford . . .	
Dumoltan . . .	Dumbleton.	Smiececumb . . .	Smeechcomb.
Dynningden . . .	Dinningden.	Soppanbyrig . . .	Sodbury.
Ealretún . . .	Alderton.	Stánford . . .	Stanford.
Eástún . . .	Cold Ashton.	Stánleáh . . .	Stanley.
Eówcumb . . .	Evcombe.	Stúr . . .	Stour River.
Geat . . .	Yate.	Sulmonnesburg . . .	SalmanesberieHd. (Domesd.)
Gleáweceastre . . .	Gloucester.	Suuelle . . .	Swell.
Háslburg . . .	Hazleborough.	Sweordes Stán . . .	
Hásliden . . .	Hazleden.	Tateringctún . . .	Tarrington.
Háslwel . . .	Hazlewell.	Todanhom . . .	Toddenham.
Habocumb . . .	Hawcombe.	Tetteburi . . .	Tetbury.
Heántún . . .	Hampton Maisy.	Tetingford . . .	Tettingford.
Heardanleáh . . .	Hardley.	Þornbyrig . . .	Thornbury.
Heortford . . .	Over Harford.	Tidbriltingctún . . .	(?) Tibberton.
Holebroc . . .	Holbrook.	Tredingtún . . .	Tredington.
Holenhyrst . . .	Holnhurst.	Triphyrst . . .	Triphurst.
Horpyt . . .	Horepit.	Túnwealdes Stán . . .	Tunstone.
Hricgleáh . . .	Ridgeley.	Turcanden . . .	Turkdean.
Hudicota . . .	Hidcote.	Turcanwyl . . .	Turkwell.
Hwátedún . . .	Wheaton.	Under Ofre . . .	Over Dudston Hundred.
Kineuuartún . . .	Kemerton.	Uptún . . .	Upton.
Léc . . .	Leach.	Uassanburne . . .	Washborne.
Lintún . . .	Linton.	Waldeswel . . .	Woldswell.
Máerwil . . .	Marwell.	Uuenrisc . . .	Windrush.
Merstún . . .	Marston.	Westburh . . .	Westbury.
Mycclantún . . .	(?) Mickleton.	Westminster . . .	Westminster.
Mylepul . . .	Millpool.	Uestún . . .	Weston-on-Avon.
Mylenweg . . .	Millway.	Wicwone . . .	Child's Wickham.
Mórseað . . .	Moorseath.	Uuidancumb . . .	Witcombe.
Neglesleáh . . .	(?) Nailsworth.	Uuidiandún . . .	Withington.
Natangráfas . . .	Notgrove.	Willerseia . . .	Willersey.
Norðhom . . .	Northam.	Wincelcumb . . .	Winchcomb.
Oswaldingtún . . .	(?) Olveston.	Winterburne . . .	Winterbourne.
Pebeuorð . . .	Pebworth.	Uiðigiford . . .	Widford.
Penpau . . .		Wuduceaster . . .	Woodchester.
Pippenes pen . . .	Pippsen.	Wudanhammes bróc . . .	Woodham.
Poshliwan . . .	(?) Postlip.	Wudutún . . .	Wootton.
Ráhweg . . .		Uuelesburne . . .	Welsbourne.
Reóðwel . . .	Reedwell.		
Rýðnéðdwan . . .			
Riscwil . . .	Rushwell.		

From this list may be formed some idea of a Saxon map of Gloucestershire. If in the extant Saxon charters alone there is found such a list of Gloucestershire names of places, we can hardly fail of the conclusion, that the face of the country was well filled with habitations. These instances belong to the period included between 700 and 1050 A.D.

(To be continued.)

NOTICE OF THE OPENING OF A TUMULUS IN THE PARISH OF  
STENNESS, ON THE MAINLAND OF ORKNEY.<sup>1</sup>

By GEORGE PETRIE, of Kirkwall, Cor. Mem. S.A. Scot.

DURING several successive summers James Farrer, Esq., M.P., has visited Orkney, and has excavated a considerable number of the Tumuli which abound in the islands. I have had the pleasure of assisting him with my local knowledge in all these excavations, and I have preserved notes, measurements, and sketches of all that has been done and found.

On occasion of his visit in 1860, Mr. Farrer expressed a desire to open all the larger tumuli in the vicinity of the circle of standing stones at Brogar, Stenness. Some of these had been previously excavated by him, and a large stone urn was found in one of them. By his request I communicated his wish to the Society of Antiquaries in Edinburgh, and their Secretary, Mr. Stuart, immediately wrote to Mr. David Balfour, of Balfour and Trenabie, on whose lands the stones and tumuli stand, and his consent to the excavations was cordially given. As it was then late in the season the work was postponed till the following summer, when it was arranged that a deputation from Edinburgh should be present at the opening of the tumuli. The beginning of July was accordingly fixed; and, in the course of a correspondence between Mr. Balfour and myself on the subject he suggested that a large tumulus in the parish of Stenness, known in the district by the name of Maes-how, and not far distant from the remarkable circle of standing stones known as the Ring of Stenness, should be explored. I immediately acquainted Mr. Farrer with Mr. Balfour's proposal, and he at once agreed to include it in his operations. To expedite

<sup>1</sup> Communicated to the Section of Antiquities, at the Meeting of the Archaeological Institute at Peterborough, July, 1861.

matters I visited the place before Mr. Farrer's arrival, and arranged with the contractor for the work, as to the part of the tumulus at which the excavations were to be commenced. Most fortunately it happened that the spot selected was directly over the gallery or passage which leads to the centre of the tumulus, and the covering stones (A and B) of the passage were soon reached.

The Tumulus of Maes-how is situated about a mile to the north-east of the Ring of Stenness. Lieut. Thomas, in his *Memoir on the Celtic Antiquities of Orkney*, published in the *Archæologia*, describes it as the most remarkable tumulus in Orkney, and "called M'eshoo or Meas-howe;" it is a very large mound of a conical form, 36 feet high and about 100 feet in diameter, and occupies the centre of a raised circular platform, which has a radius of about 65 feet. This is surrounded by a trench 40 feet in breadth.<sup>2</sup>

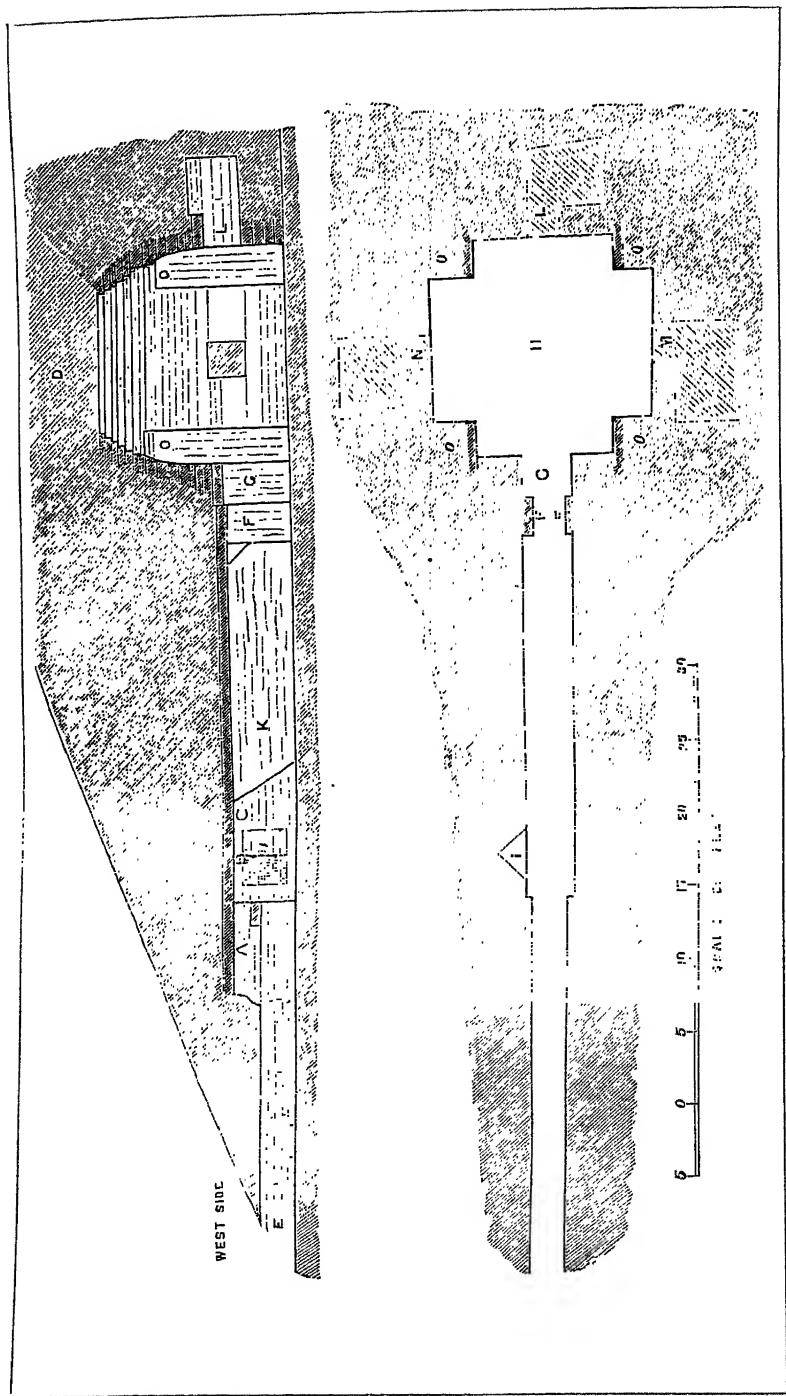
Maes-how had evidently been previously opened. The recent excavations were commenced on the W.S.W. side. The covering stones (A and B, see ground plan and section) were reached, and lifted in the presence of Mr. Farrer and myself. We went down into the passage and proceeded to its inner end, which we found blocked up with stones and clay; but, as there were evidences of the existence of a chamber beyond the passage, and as it appeared easier of access from the top, excavations were then made from above (at D), and the walls of the building were soon found. They were carefully traced, and it then became evident that they formed a chamber about 10 feet square at the top, but widening towards the bottom. The chamber was completely filled with the stones which had originally formed the upper part of the walls and roof, and with the clay which had completed the top of the tumulus. Having been cleared out, it was found to be 15 feet square on the level of the floor, and about 13 feet in height to the top of the present walls.

The passage has been traced to the margin of the base of the tumulus, and runs inwards in the direction of E.N.E. It is 2 ft. 4 in. wide at its mouth (at E), and appears to have been the same in height, but the covering stones for about 15 feet were wanting. It then increases in dimensions to 3 feet 3 inches in width, and 4 feet 4 inches in height, and

<sup>2</sup> See Lieut. Thomas's paper in the *Archæologia*, vol. xxxiv. p. 110, and the general plan of the antiquities of Sten-

ness there given, pl. xii., in which the position of "Meeshow," as regards the Ring of Stenness is indicated.





Ground-plan and longitudinal section of the Chambered Tumulus, Maeshow, Orkney.

continued so for 26 feet, when it is again narrowed by two upright stone slabs (F F) to 2 ft. 5 in. These slabs are each 2 ft. 4 in. broad, and immediately beyond them (at G) the passage extends 2 feet 10 inches farther, and then opens into the central chamber, its width at the opening being 3 feet 4 inches. The dimensions of the passage, from the slabs to its opening into the chamber, are 3 feet 4 inches wide, and 4 feet 8 in. high, and the entire length 52 ft. About 34 ft. from the outer extremity of the passage, there is a triangular recess (I) in the wall, about 2 feet deep, and  $3\frac{1}{2}$  feet in height and width in front, and, lying opposite to it was found a large block of stone of corresponding figure and dimensions. This block had probably been used to shut the passage, and had been pushed into the recess when admission into the chamber was desired. From the recess to the chamber the sides of the passage are formed by immense slabs of stone. One, on the north side, measures upwards of 19 feet long, and  $4\frac{1}{2}$  inches thick (see K). The floor of the passage is also paved with flagstones, and when opened it was covered with lumps of stone, as for draining, to the depth of 18 inches.

On emerging from the passage we enter the chamber. Immediately in front, opposite to the passage, is an opening (L, see ground plan) in the wall, about 3 feet above the floor. This is the entrance to a cell measuring 5 feet  $8\frac{1}{2}$  inches, by  $4\frac{1}{2}$  feet, and  $3\frac{1}{2}$  feet in height. A large flagstone is laid as a raised floor between the entrance and the inner end of the chamber. The entrance is 2 feet wide,  $2\frac{1}{2}$  feet high, and  $22\frac{1}{2}$  inches long.

On the two opposite sides of the chamber, to the right and left, are similar openings nearly on a level with that just described. The opening on the right (M) is  $2\frac{1}{2}$  ft. wide, 2 ft.  $9\frac{1}{2}$  inches high, 1 foot 8 inches long, and 2 feet 8 inches above the floor of the chamber. The cell to which it gives admission measures 6 feet 10 inches by 4 feet 7 inches, and  $3\frac{1}{2}$  feet in height, and it has a raised flagstone floor  $5\frac{1}{2}$  inches high, similar to that of the other chamber. The opening on the left (N) is  $2\frac{1}{4}$  ft. wide,  $2\frac{1}{2}$  ft. high, and  $1\frac{3}{4}$  ft. long, and about 3 feet above the floor of the chamber. The cell which is entered through this opening, measures 5 feet 7 inches by 4 feet 8 inches, and 3 feet 4 inches in height. It has no raised floor like the other cells. The roofs, floors, and sides of the cells are each formed by a single slab; and blocks of



stone corresponding in size and figure to the openings were found on the floor in front of them. These have been used no doubt to close the entrances of the cells.

The four walls of the chamber converge towards the top by the successive projection, or stepping over, of each course of stones beyond that immediately beneath it, commencing about 6 feet above the level of the floor, in a manner exactly similar to the construction of the so-called Picts-Houses of Quanterness and Wideford Hill, Kirkwall.<sup>3</sup> By this means the chamber has been contracted from 15 feet square at the bottom to about 10 feet square at the present height of the walls, which are about 13 feet high, and when entire it was in all probability brought to a narrow aperture, a few feet square, at a height of 19 or 20 feet from the floor, and then completed by slabs or blocks of stone laid across the opening. Clay has then apparently been piled above and around the building, to the extent of several feet on the top, and many feet around.

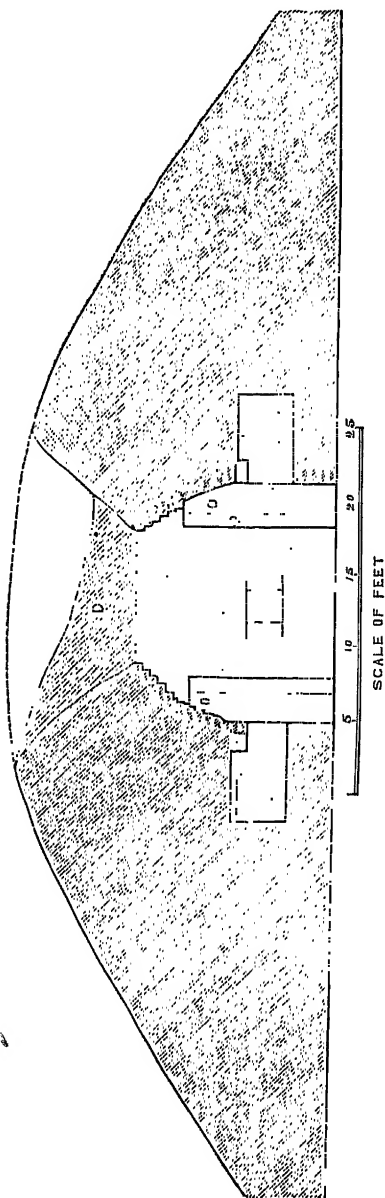
A large buttress (o) stands in each angle of the chamber to strengthen the walls, and support them under the pressure of their own weight, and of the superincumbent clay. These internal buttresses vary somewhat in dimensions, and one of them is considerably lower than the others; but they appear to have been originally all nearly similar in height, and each has a large slab forming one of its sides.

With the exception of a quantity of bones and teeth of the horse, and a small fragment of a human skull, of unusual thickness, which were found in the debris in the chambers, no other relics were noticed.

The most interesting circumstance connected with the explorations, was the discovery of about seven hundred Runes on the walls and buttresses of the chamber, and on the walls of the cells. They are in general very perfect, and only in a few instances do they appear to have become illegible. They seem to have been cut on the stones when these had begun to give way from the dilapidation of the building. This would imply that the tumulus had been raised by other hands than those which inscribed the Runes on its walls. Most probably it had been pillaged by the

<sup>3</sup> See Barry's History of Orkney, and Lieut. Thomas's Memoir, Archæologia, vol. xxxiv. p. 122, where plans and ele-

vations of both these Picts Houses are given, pl. xv. See also Dr. Wilson's Pre-historic Annals, p. 84.



Turulus of Maeshow, Orkney; transverse section, showing the principal chamber.  
Excavated by James Farrer, Esq., M.P., July, 1861.



earliest Scandinavian invaders of the Islands, as from its great size it must have attracted their attention, and it may have subsequently been used by them for the interment of one of their Jarls. But this point will, it is to be hoped, be cleared up by the deciphering of the Runic inscriptions. They have been submitted by Mr. Farrer to those antiquaries in our own country most conversant with the interpretation of Runes, and also to Professor Stephens, of Copenhagen, Professor Rafn, and other learned archæologists in the North. The results will, it is hoped, speedily be published with accurate facsimiles of the entire series of inscriptions.

The figure of a lion or monstrous animal, with a singularly foliated tail, is cut on one of the buttresses (P, see the trans-



Figure of an Animal incised on one of the internal buttresses at Maes-how.

Scale, one-third less than the original.

verse section), and displays spirit and skill in its design (see woodcut). Beneath it are other figures—one of them has a resemblance to a serpent entwined around a tree or pole. The dragon is traced with more freedom of hand than the Runes, and there are no Runes on the edge of the stone on which it appears, except one or two rudimentary ones which are cut over the other figures.

The walls of the chamber are built of large slabs, which generally extend the entire length of the wall; the whole building displays great strength and skill in the masonry, and has a very imposing effect. There is every reason to

believe that the tumulus was originally erected as a chambered tomb for some chief or person of note, and that the large slabs which have been used in the building have either been taken from the same quarry which yielded the Standing Stones of Stenness, or that they may be some of the stones which have been removed from their original position in the circle of Stenness or that of Brogar.

I have opened about sixty of the Orkney tumuli, in addition to those which I assisted Mr. Farrer to examine; they have included both dwellings and tombs, but one class, to which I had proposed to limit the common name of Picts-House, has hitherto puzzled me. I had expressed an opinion, in which I found few disposed to agree, that they were tombs, and this has now received confirmation in the tumulus of Maes-how, which is, in fact, a so-called Picts-House on an improved plan and large scale, and is in reality a chambered tomb.

It is satisfactory to think, that Mr. Farrer's expenses and perseverance have had so gratifying a result, and that Mr. Balfour, on whose estate this remarkable monument exists, has given instructions to have the building secured as far as possible against dilapidation, by roofing it over in such a manner as to distinguish between the original structure and the addition made for its preservation.

KIRKWALL,

24 July, 1861.

## Original Documents.

### GRANT IN CONFIRMATION OF TWO MESSUAGES AND LAND AT SHARESHILL, STAFFORDSHIRE, 29 EDW. III. (1355).

Communicated by Mr. WILLIAM FREDERICK VERNON.

THE document which follows has been found amongst the muniments of Henry Vernon, Esq., at Hilton Hall, Staffordshire; it relates to property in the adjoining parish of Shareshill. It may be regarded as comparatively unimportant, being only a confirmation by John de Shareshulle, Precentor of the cathedral church of Exeter, of a grant of two messuages and a virgate of land in Shareshill by Sir William de Shareshulle, knight, Chief Justice of the King's Bench, and Joan his wife. It appears, however, to present a feature of sufficient interest to those readers who investigate usages connected with Mediæval Seals to entitle it to a place in this Journal. Examples occur, not unfrequently, of the practice of appending some other seal by way of corroboration, because the seal of the party to the instrument was not known; but they usually concern persons of comparatively obscure position, the seal added for greater security being for the most part that of the town where the transaction took place, or of some official or dignitary in the locality. Some examples of such usage will be noticed hereafter.

In the instance under consideration, the person whose seal is stated to have been comparatively so unknown, that it was deemed expedient to obtain the seal of another person by way of corroboration, was not only a dignitary of the cathedral church of Exeter, but a near kinsman, doubtless, of the high legal functionary whose seal was, at his request, thus appended. John de Shareshull had exchanged the rectory of Wicardesbury, in the diocese of Lincoln, with the learned civilian and historian of his period, Adam de Muremuth, for the precentorship of Exeter.<sup>1</sup> John de Shareshull was admitted as his successor on 25 July, 1337, and enjoyed the dignity until his decease in 1372.<sup>2</sup> Of his kinsman, as we may conclude him to have been, the Chief Justice, a memoir is given by Mr. Foss, *Judges of England*, vol. iii. p. 504. The name of this eminent lawyer occurs first amongst the advocates in the *Year-Book of Edward II.*; he became a King's serjeant, 5 Edward III.; Justice of the King's Bench in 1333; Chief Baron of the Exchequer, 1344; Chief Justice, 1350—57. In December, 1340, on the return of Edward III.

<sup>1</sup> Adam de Murimuth, Meremouth, or Monemuth, was a prebendary of St. Paul's. His *History of his own time*, compiled "*ex libro dierum meorum*," was printed by Dr. Hall, in 1722, as a continuation of *Trivet's Annals*; it embraces the period from 1303 to 1336.

See Sir C. Young's description of the Arundel MSS. in the College of Arms, p. 26.

<sup>2</sup> Bishop Grandison's Register; Le Neve's *Fasti*, ed. Hardy, vol. i. p. 410; Dr. Oliver's *Lives of the Bishops of Exeter*, p. 278.

from the siege of Tournai, he suffered disgrace, and even imprisonment, on some charge of maladministration; but he was speedily reinstated in the royal favor, and in 1342 he was appointed one of the *custodes* of the Principality of Wales during the king's absence in the French wars. Having pronounced a judgment against the Bishop of Ely for harbouring one of his people who had slain a man, Sir William was excommunicated by the Pope for not appearing when summoned. It does not appear how he made peace with the Holy See; but, having retired from the bench on which he had sat, with a slight interruption, for about 24 years, he was a liberal benefactor to the monasteries of Oseney, Bruerne, and Dudley, and took the habit of the Friars Minors in their convent at Oxford, where, as it is recorded, he died in 1370 and was there interred. He had acquired wealth, and purchased great estates, as may be seen in the account given from Huntbach's MSS., in Shaw's History of Staffordshire, vol. ii. p. 281, where some notices of the Sharesnull family may be found.<sup>3</sup> It may deserve mention that as early as 1346 his name occurs in the list of those persons from whom Edward III. required a loan on his departure for Guienne; the contribution from Sir William being no less an amount than £100.

It is not to our present purpose to trace the descent of the ancient possessors of Sharesnull; we will therefore proceed to describe the two interesting seals which accompany the document under consideration, and of which representations are subjoined. Both these seals are of circular form, the dimensions, in their perfect state, having been nearly the same, and the impressions on dark green wax. That of John de Sharesnull, Precentor of Exeter, presents a small escutcheon of his arms, barry nebuly with a bordure bezanty; at the dexter side is the B. V. Mary, standing and holding the infant Saviour in her arms; at the sinister, the Precentor kneeling; he holds up a branch towards the Virgin. The legend, of which portions are lost, was probably as follows:—\* SIGILLVM : IOHA[NNIS : DE :] SHAR[ESHV]LLE. The seal of the Chief Justice displays an escutcheon of the same arms, a wyvern being introduced at each side; the legend is as follows: \* SIGILLVM : WILLELM : DE : SHARESHVLL'. In Huntbach's catalogue of arms of the ancient nobility and gentry of Staffordshire, of which a transcript is preserved at Hilton Hall in a MS. of Erdeswick's Survey, the arms of the Sharesnull family are thus blazoned: "*Ar. two barrs wavy gu. a bordure sa. bezante.*"

Madox, in the Dissertation concerning Ancient Charters, prefixed to his *Formulare*, p. xxviii., observes:—"If a man had not his own seal in readiness, he would sometimes cause the seal of another to be affixt; or, if his own was not well known, or for better security and confirmation, he would sometimes use both his own seal and the seal of some other that was better known than his. Sometimes one seal was sett for two persons, and sometimes the witnesses have sett their seals. The order in affixing the seals generally was, that the seal of the person named first in the charter was placed next to the beginning of the lines, and so the other seals of the parties in order, from the left to the right; though sometimes this order was not exactly observed, and if there were three seals, that of the worthiest person was sometimes placed middlemost." It may deserve notice that, in the present case, the seal of the grantor is appended on the right of that of

<sup>3</sup> See also, in regard to Sharesnull, and the descent of the estates, Erdeswick's Survey of Staffordshire, ed. Harwood, p. 134.

his eminent relative, which is placed, according to the phrase used by Madox, "next to the beginning of the lines."

The *Formulare* supplies several examples of seals added, as in the instance before us, by way of corroboration. Thus, in No. 348, Johanna, widow of Walter Glede, at Taunton, uses her own seal, and that of a neighbour:—"Et quia sigillum mei supradicte Johanne pluribus est incognitum, et ut presens scriptum meum temporibus futuris in suo robore magis optineat et virtute, sigillum Roberti Warre de Hestcombe armigeri hiis apponi procuravi; et ego vero Robertus Warre, ad specialem rogatum predictæ Johanne Glede, huic presenti scripto sigillum armorum meorum apponi feci." Again, to a bond for payment of money by Thomas Madre and Jankyn Cok, merchants of Boston, to Sir John Deincourt, the first named of the obligors attached his seal,—“et pur ce que le seel du dit Jankyn Coke est a plusurs descontu, Adam Mistreton demorant a Burdeux ad mys a cestes presentes son seel, pur noum de Jankyn Cok suisdit.” (No. 645.) So likewise the seal of the Prepositure of the town of Southampton (Nos. 695, 733); the seal of the Dean of the Isle of Wight (No. 700); the common seal of Newcastle (No. 677); that of Chichester (No. 701); the seal of the Bishop of Hereford (No. 445); and that of the official of the Bishop of Lichfield (No. 443), are stated to have been added, respectively, by way of corroboration, or “ad majorem securitatem.” In one instance (No. 679), in which Warin de Waletona released to the Abbey of Seez and the Priory of Lancaster the right of patronage of a church, having found by ancient charters that the same did rightfully belong to the said abbey and priory, the seal of the releasor and those of four others, persons of note in the locality, but not parties to the deed, were attached. Other examples have been brought under our notice, especially amongst documents exhibited at the meetings of this society at Bristol, and in other places; to a document, likewise, in possession of the Institute, the common seal of Marlborough is found in like manner added. We may also refer to a document in possession of the Rev. H. T. Ellacombe, F.S.A., described in a subsequent page, which has the town-seal of Bristol added by way of corroboration. Lewis, in his *Dissertation on the Antiquity and Use of Seals in England*, p. 27, alludes to this usage, and cites an example given in Bishop Kennett’s *Parochial Antiquities*, where a document occurs to which the mayoralty seal of Oxford was attached by way of corroboration.

The document to which we would now invite the attention of our readers, more especially of those who take interest in sphragistic inquiries, may, we hope, prove acceptable as an illustration of this practice. The influential position of the witnesses, residents in the immediate locality in which the transaction occurred, is scarcely less deserving of consideration, than that of the grantor, and of the high public functionary thus prevailed upon to render assurance more sure in a matter of comparatively small importance. Amongst the witnesses are found Sir William de Shareshull the elder, whose grant to Robert, son of Robert Costey, it was the purpose of this instrument to confirm; Sir John de Swynnerton, of Hilton, possessor of considerable estates adjacent to Shareshill, and seneschal of the forest of Cannock; and William de Perton, of an ancient family and good possessions in Staffordshire. John de Covene, the witness last named in the deed, may have been of the family whose name is more commonly written Coyney, established, as it is asserted, at Weston Coyney in the same county from the days of the Conqueror.



The following is a copy of the document, with the contractions, a few excepted, extended :—

Omnibus ad quos presens scriptum pervenerit Johannes de Shareshulle precentor ecclesie beati Petri Exon salutem in domino sempiternam. Cum dominus Willelmus de Shareshulle miles et primogenitus domini Willelmi de Shareshulle, et Johanna uxor ejus dedissent, et per finem in Curia domini Regis Anglie coram Justiciariis suis de Banco levatum reddidissent Roberto filio Roberti Costey de Shareshulle duo mesuagia et medietatem unius virgate terre cum pertinentiis in Shareshulle, tenenda et habenda eidem Roberto et heredibus de corpore suo legitime procreatis, prout in predicto fine plenius continetur; Ego vero dictus Johannes, concessionem et reddicionem predictas gratas habens et ratas, pro me et heredibus meis confirmavi et per presens scriptum relaxavi et quietum clamavi prefato Roberto filio Roberti omnia tenementa predicta cum pertinentiis sibi et heredibus suis predictis tenenda imperpetuum. Et preterea ego dictus Johannes, prefato Roberto filio Roberti de tenementis predictis volens titulum facere forciozem, concessi pro me et heredibus meis quod nos tenementa predicta cum pertinentiis prefato Roberto filio Roberti et heredibus suis supradictis contra omnes gentes warantizabimus imperpetuum. In cujus rei testimonium huic presenti scripto sigillum meum apposui; et, quia sigillum meum pluribus est ignotum, sigillum dicti domini Willelmi de Shareshulle illustris Regis Anglie Justiciarii capitalis ad rogatum meum presenti scripto pariter est appensum. Hiis testibus, prefato domino Willelmo de Shareshulle milite seniore, Johanne de Swynenortone de Hultone, Willelmo de Pertone, Willelmo Le Champioun de parva Saredone, Johanne de Couene et aliis. Datum Londoni die dominica proxima post festum sancte Trinitatis anno regni Regis Edwardi tercii post conquestum Anglie vicesimo nono, et regni ejusdem Regis Francie sextodecimo (June 7, 1355).

[L. S.]

[L. S.]



Seal of Sir William de Shareshulle,  
Chief Justice of the King's Bench.  
(Orig. size.)



Seal of John de Shareshulle,  
Precentor of Exeter.  
(Orig. size.)

## Proceedings at Meetings of the Archaeological Institute.

July 5, 1861.

LORD TALBOT DE MALAHIDE, F.S.A., President, in the Chair.

MR. C. SPRENGEL GREAVES, Q.C., read the following communication from Mr. Calvert, Consul-General at the Dardanelles, regarding the interesting question of the precise site of Troy:—

When Mr. Calvert was in England last year I had frequent discussions with him respecting the site of old Troy, and we both agreed that, if the fountains described by Homer as being one warm and the other cold could be discovered, this fact would fix the site. Mr. Calvert mentioned a large marsh in which he thought it possible that those springs might be discovered, and he promised to examine the spot when he returned to the Dardanelles. I have the pleasure to announce that the springs have been discovered by him. Having communicated to his brother, Mr. Frank Calvert, the favorable manner in which his memoir was received at our May meeting, and expressed a hope that the Consul would oblige us with a paper on the customs in the Troad, I have received the following answer:—

“My brother has shown me your last letter. We feel gratified to find that such interest is attached by the Members of the Institute to all that regards the Troad. I am sorry to say that my time has been so taken up since my return that I have not yet been able to fulfil my promise of writing a paper on those customs which have been handed down from remote antiquity in this part of the country; but I trust that, ere long, I shall be able to satisfy you. In the meanwhile, you will be gratified to learn that we have made progress in discovering, if we have not actually discovered, the real site of old Troy. I believe that I had mentioned when I was in England that my brother began to have strong doubts respecting the site near Bounarbashi, which is generally admitted, and we had always upheld, to be the true site. Since my return we have gone thoroughly into the question, and have become convinced that the theory of Professor Ulrich (translated from the German by Colquhoun) which places the site of Troy at Aktehiheni (my farm buildings) is nearly correct; but we were not satisfied, as Ulrich was, that the two springs of the Scamander had completely disappeared, for we knew of the existence of two springs in the centre of a deep marsh in the immediate neighbourhood, and it was our intention to have explored them this summer. However, one day I heard by chance from my farm labourers that one of the springs was warm, and this determined me to visit them.

The Rev. Hugh Munro being here for the purpose of visiting the Troad, I asked him to accompany me, and, by dint of wading up to our knees in the mud, we got to the springs, and though we found one of them very cold, the other was unmistakeably comfortably warm; the difference between the temperature of the two being about  $10^{\circ}$  Reaum. They are abundant, sufficient almost to turn a water-mill, and do not diminish in hot weather. I have found an ancient site on a hill immediately above and close to the springs, which would answer well the description of Troy, as being built on a spur of Ida advancing in the plain. On the other hand, the hill on which my farm is situated, and another hill further to the westward, form together with the present supposed site, which would be in the centre, the letter E."

Mr. GREAVES proceeded to offer the following observations on this interesting subject:—

"Let us examine Homer's description. After narrating the commencement of the pursuit of Hector by Achilles under the walls of Troy, he says:—Then they came to two strong beautifully flowing fountains, where two springs of Scamander full of whirlpools gush forth; the one indeed runs with warm water, and around a smoke arises from it, as from a burning fire; but the other flows forth in summer like hail, or cold snow, or ice from water. There, near to the springs, are wide basins for washing clothes, beautiful and made of stone, where the wives of the Trojans and their beautiful daughters were wont to wash their splendid garments in the time of peace, before the sons of the Greeks came (Iliad, xxii. 147). I have rendered the word used by Homer—*κρουνὸς*—"strong fountain," because that is its real import. It is said to be derived from *κρούω*, "to beat," and to denote a stream flowing with a noise (quasi *κρουσμός* *νάειν*, cum pulsa et sonitu fluere Damoa Lex). The word I have rendered "warm,"—*ῥιπιδός*—is applied to water used for washing blood off the thigh of Eurypylus when wounded (Il. ii. 844). It is also applied to the human blood (Iliad, ii. 477). Now blood heat is  $29\frac{1}{2}^{\circ}$  Reaumur,  $98^{\circ}$  Fahrenheit; and it may well be said to be "unmistakeably comfortably warm." As each degree of Reaumur is equal to  $2\frac{1}{4}$  of Fahrenheit, the difference between the two springs according to Fahrenheit is  $22\frac{1}{2}^{\circ}$ , and if the warm spring be now blood heat, or  $98^{\circ}$  Fahr., the cold spring will be  $75\frac{1}{2}^{\circ}$ , or nearly so. The site described by Mr. Calvert appears to agree in every respect with Homer's site of Troy. It was built in the plain (Iliad, xx. 216,—*Ἐν πεδίῳ πεπóλιτο*). A city built on a spur of Mount Ida running into the plain would obviously be surrounded on three sides by the plain, and might well be said to be built in the plain. It is clear also from many passages that it stood on high ground and overlooked the plain, and such would be the case with a city standing on such a spur as is described; and further, the walls, at one point at least, were close upon a marsh. In Odyss. xiv. 470, &c., Ulysses narrates an ambush in which he took part, and says that when they came to the city and the high wall, they lay down among reeds and in a marsh. This is at least a remarkable coincidence; and it is clear that, though the present marsh may be much greater than that existing whilst the city stood, there may have been a marsh in the same place then, and that marsh may have been fed by the two springs in question. Nothing is more likely than that the source of the stream from those springs may have been obstructed when the city was destroyed, and thus the marsh increased;

this may suggest also the reason why the springs have never been discovered before."

Signor CASTELLANI, of Rome, whose memoir on the Art of the Goldsmith in ancient times, read before the Institute of France, had been very favorably received by his learned audience, then delivered the following discourse on the same subject, illustrated by a rich series of examples, in part antique, with others produced in the *ateliers* of his father and his own, reproducing admirably the choicest production of Etruscan, Greek, and Roman artificers. This beautiful and instructive collection was brought for exhibition on the present occasion :—

"I have asked the favor of being permitted to lay before you, in a few words, the result of my researches on the subject of the Art of Jewelry as practised by the ancients, not only with reference to the forms which ornaments, serving as such brilliant additions to the female toilette, assumed at the periods referred to, but with reference also to the no less interesting processes of execution employed by the artists of those times. These processes are unhappily lost with many other secrets of a civilisation which was the mother of our own, a noble inheritance, of which barbarous ages have robbed us of the greater part.

"It must with humility be confessed, that we see at present rising, as if by enchantment, from the forgotten cemeteries of Etruria and of Greece, objects in gold, of a workmanship so perfect that not only all the refinements of our civilisation cannot imitate it, but cannot even explain theoretically the process of its execution. It appears that the Greeks and Etruscans had, so to speak, acquired a complete knowledge of all those practical arts in their highest degree of perfection, by the aid of which the most ancient people of the East wrought the precious metals. Once initiated into the modes of treating the raw material, and of all the caprices of their imagination, the artists of Etruria had but to apply these processes to elegance and to the vast resources of the art, such as their own genius conceived. Thanks to the vivifying breath which animated and guided the intellect of that age in search of the beautiful, all the branches of this art felt their relationship to each other, and jewelry did not fall behind in the universal movement which tended to perfection. At a later period it could not sustain the high rank it had attained, and in the palmy days of Imperial Rome it began to decline rapidly. I have not seen a single work in gold dating from a well-determined Roman epoch, even including the most artistic periods, which can in any degree whatever be compared for elegance of form or skill of workmanship with the archaic productions of Greek or Etruscan art. Without doubt the Romans had traditionally preserved certain primitive forms belonging to their models, but to these models the imitations are in point of execution extremely inferior.

"I will not speak of the complete degradation into which the art had sunk on the fall of the Roman Empire when the material formed the only value of the ornament. Jewelry among the first Christians had but the rude simplicity which at that time belonged to all the productions of this lost art. The transfer of the seat of empire to Byzantium marked a new phase in the history of jewelry. It became quickly grafted on the Arab art, and by means of this new element acquired quite a different style from that which it had derived from the artists of antiquity. Enamels, precious stones, pearls,

and coarse chasings, all mounted together with an exuberance of barbaric luxury, constitute the characteristic traits of that Byzantine school, which, whilst it preserved in the general disposition of its ornamentation the square forms of Greek art, serve so well for the transition between ancient and modern art at the period of the Renaissance. I will not speak of what jewelry had become in the hands of the Goths and of the Lombards. We have an example in the celebrated crowns of Toledo now placed in the Museum at the Hôtel de Cluny. In these crowns, gold is treated as a village blacksmith would hardly at present treat tin or copper. In making this remark, however, I would by no means depreciate the incomparable scientific value of these rare objects.<sup>1</sup>

"After the close of the tenth century the art profited by the general aspiration of the public mind, just delivered from fears created by gloomy prophecies towards a better future. We need no other proof of this than what is furnished by Theophilus and his school, and by the relics of that time which have come down to us. By insensible advances the art gradually developed itself up to the fifteenth century, when it suddenly expanded under the direction of the new Italian school, at the head of which stood Maso Finiguerra, Caradosso, Cellini, and many other eminent artists, who accomplished wonders in it. But this renaissance was not, as regards jewelry, a return to classic forms; on the contrary, an entirely new school sprang up. New experiments, new elements and new methods were introduced: chasings, engravings, enameling and nielli were employed in endless variety; neither in design nor in workmanship was there any reminiscence of antiquity.

"The gold ornaments of Vulci, Cervetri, Chiusi, Toscanella and of Kertch remained still buried in the mysterious tombs which held their ancient possessors. Had Cellini any knowledge of their existence and was he willing to take them as models?" From the time of Cellini the art, instead of progressing, lost much of its lustre, till it became entirely degraded in the hands of the Germans and Spaniards. I will not enter into the history of this decay of jewelry, losing every day its artistic character to become more and more in modern times a mere object of trade and of paltry speculation. Grieved at witnessing in Rome the prevalence of this deplorable influence,

<sup>1</sup> I have observed, in the museums and private collections of antiquities in England, specimens of a school of goldsmiths' work with which I was hitherto unacquainted, I mean that particular school called Anglo-Saxon. At first sight, the characteristic elements of this phase of art calls forcibly to my mind the works of Eastern countries, especially of the Arabs, not only with regard to the design and manner of setting the stones, but in a remarkable degree also in the process of fabrication. The use of the chisel and the graver is scarcely perceptible, but, on the other hand, the small particles are carefully affixed to the surface and soldered on, forming a very beautiful filigree work; this, together with a species of mosaic *cloisonné*, with garnets and coloured glass, similar to the

jewels of the Lower Empire and the Lombards, gives to these Anglo-Saxon ornaments a very beautiful and characteristic appearance. Independent of this they afford evidence of the great degree of civilisation already attained by the Anglo-Saxons, and show how much they contributed to the revival of art.

<sup>2</sup> Cellini, in his Memoirs, says, that Pope Clement VII. showed him a gold Etruscan necklace of exquisite workmanship which had just been discovered in the ground. On examining it, "Alas!" cried he, "it is better not to imitate these Etruscans, for we should be nothing but their humble servants. Let us rather strike out in a new path, which will at least have the merit of originality."

my father, brothers, and myself believed that it might be a matter of some importance, in the midst of the universal improvement of taste, to give a purer and higher direction to the art to which we have devoted ourselves. We have been established as jewelers at Rome ever since the year 1814. All the efforts of my father were, up to that period, directed to the imitation of the works of French and English jewelers. From 1823 to 1827, however, he turned for greater assistance in his art to the technological sciences, and in 1826, in a Memoir read by him before the Academy of the Lincei on the chemical processes in the coloring of gold, he indicated the part played by electricity in phenomena of this nature,—a discovery which belongs rightly to him, and which was confirmed at that time by many scientific publications. At about the same time, some fortunate excavations brought to light the treasures hidden beneath the soil of ancient Etruria. Every one was struck with admiration at the beautiful ornaments discovered in the cemeteries of this mysterious country, and my father was the first to form the design of imitating some of them. Encouraged by the praise and counsel of friends of the arts, among whom I may mention, as holding the first rank, the Duke Michelangelo Caetani, so well known as possessing the purest taste and the feelings of a true artist, he revived at Rome the art of the jeweler by taking as models the most perfect examples that antiquity could furnish.

“The discovery of the celebrated tomb known as that of Regolini Galassi, at Cervetri, was an event of the highest importance in regard to our enterprise. On the Papal Government expressing a wish to become possessed of the objects in gold found in this tomb, my father and I were called upon to examine them with the utmost care. We had thus an opportunity of studying the particular character of Etruscan jewelry, and, holding thereby in our hands the thread which was to guide us through our researches, we set earnestly to work. The subsequent discoveries of Campanari at Toscanella, and of the Marquis Campana at Cære, and the excavations lately made at Vulci with so much intelligence by our friend Alessandro François, by Prince Torlonia and by M. Noël des Vergers, have revealed new treasures to us and have furnished models of the most exquisite elegance.

“Our first object was to detect the processes by which the ancients worked. We remarked that all their jewelry, except that intended for funeral ceremonies, instead of owing the raised parts to chiseling or engraving, was formed by separate pieces brought together and placed one upon the other. This it is, in my opinion, that gives it so peculiar and marked a character, derived rather from the expression, as it were, of the spontaneous idea and inspiration of the artist, than from the cold and regular execution of the workman. Its very imperfections and omissions, purposely made, give to the workmanship that artistic character altogether wanting in the greater number of modern works, which, owing to a monotonous uniformity produced by punching and casting, have an appearance of triviality depriving them of all individual character—that charm which so constantly strikes us in the productions of the ancients. The first problem then that offered itself to our attention was to find the means of soldering together, with the utmost neatness and delicacy, so many pieces of extraordinary thinness. Among others, those almost invisible grains, like little pearls, which play so important a part in the ornamentation of antique jewelry, presented difficulties nearly insurmountable. We made innumerable essays, employing all possible agents and the most powerful dissolvents to compose proper solder.

We consulted the writings of Pliny, Theophilus and Benvenuto Cellini ; we neglected no other sources of instruction with which tradition could furnish us. We studied the work of Indian jewelers and those of the Maltese and Genoese, but it was only in a remote corner of the Marches at St. Angelo in Vado, a little district hidden in the recesses of the Apennines far from every centre of civilisation, that we found still in use some of the processes employed by the Etruscans. There yet exists, in fact, in this region of Italy, a special school of traditional jewelry, somewhat similar—not certainly in taste or elegance of design, but at least in method and workmanship—to the ancient art. The beautiful peasant girls of these districts, when at their wedding feasts, wear necklaces and long earrings called *navicelle*, much resembling in workmanship the antique. We procured then from St. Angelo in Vado a few workmen to whom we taught the art of imitating Etruscan jewelry. Inheriting the patience of their forefathers, and caring nothing for those mechanical contrivances by which geometrical exactness is attained in modern jewelry, these men succeeded better than all whom we had previously employed in the imitation of that freedom of style, which is the particular characteristic of the art among the ancients. In substituting arseniates for borax, as solvents, and reducing the solder to an impalpable file-dust, we obtained results of a sufficiently satisfactory nature. We profited also by the chemical studies of my father in the coloring of gold. We dispensed, as much as possible, with the use of the punch and of the jet. Having come to the conclusion that certain works of the ancients, very delicately executed, must have been done by women, we confided to intelligent work-women that which required the most delicacy. The result was excellent, especially in the placing and soldering of that little granulation which is carried over the face of most Etruscan jewelry. Nevertheless, we are convinced that the ancients had some special chemical process for fixing these strings of small grains, of which we are ignorant ; for, in spite of all our efforts, we have been unable to reproduce some exquisitely fine workmanship, and despair of being able to do so, unless aided by some new scientific discoveries. We do not, however, intend to discontinue our labors, and it is therefore with confidence that I address myself to you. If your studies of antiquity in all its branches have brought to your notice any passages in the classic authors which may put us on the track of discovering the secret of which we are in search, be so good, in the interest of art, to point them out to us, and be assured that we shall feel grateful for your assistance. This appeal terminates the account I wished to lay before you of the revival of the art of jewelry attempted at Rome by my father, myself and brothers, under the intelligent direction of the Duke Caetani. We considered it conducive to the attainment of our object to call archæology to our aid, and we have thought also that a comparison of the styles of different epochs was necessary to exhibit the perfection of antique art. We have, therefore, by imitating the characteristic types of each school, followed the several phases of jewelry from its glorious Grecian epoch to the fifteenth century. I shall do myself the honor of submitting some of these to your inspection, that you may be able to judge of the results of our studies of the art under its ancient forms, which have been, and will still continue to be, our models.”

After a cordial vote of thanks to the Signor Castellani for this able dissertation on an Art which his accomplished taste and practical skill had done so much to revive, as shewn by the beautiful works which he had

kindly submitted to their inspection, the following observations by the Astronomer Royal were then read, relating to Cæsar's remarkable march across the "*Cebenna mons.*" This interesting passage in the history of Cæsar's campaigns will, doubtless, Dr. Airy remarked, be elucidated in the work now in preparation under the auspices of the Emperor of the French. Two years ago, when in the Vivarais, Dr. Airy made himself acquainted with the physical geography of the district, and, with Cæsar in hand, compared the account with the localities; the result had been a clear conception of the route taken in the memorable winter passage of the Cevennes, which he thus explained:—

"Within a few years, a new road has been made from Aubenas up the valley of Montpezat and by the Col du Pal, passing near the extinct volcano of Le Pal to Ussclades and the upper valleys of the Loire, and to Le Puy. It appears probable that Cæsar's remarkable march described in his Commentaries, Book vii., was made by the line of this road. The circumstances of the march were the following:—In the depth of winter, when Cæsar's southern army was cantoned in the Province and Narbonnese Gaul, the Arverni or Auvergnats thinking themselves sufficiently defended on that side by the Cevennes (then covered with six feet of snow) began to agitate schemes hostile to the Romans. Cæsar collected a large part of his forces in the country of the Helvii (recognised by the critics of the last centuries as the Bas Vivarez), cleared the snow from the road over the Cevennes, and entered into the country of the Arverni. There can scarcely be a doubt that the first point which Cæsar would endeavour to gain would be the rich and populous basin of Le Puy. Now, putting out of question a march to the west of the great chain of mountains called La Margeride, (which is inconsistent with Cæsar's account), the only ways by which he could have access to the district of Le Puy would be the following; he might, by a circuitous mountain road to the south-west, gain the remarkable gap at Villefort, but he would then have to pass over mountains of great height, by a road probably the highest in France, and would finally descend on Langogne on the Allier; or he might take difficult roads by Jaugeac or by Thueyts, which would lead to Langogne or Pradelles on the Allier.

"But, if he took the road of the Col du Pal, he would fall at once on the streams of the Loire. This road is recognised by the inhabitants as the most direct. An intelligent driver informed me that he had conveyed the Préfet and other persons of note by this road, from Aubenas to Le Puy. As no relays of horses could be had, the journey occupied two days; and, as there are no sufficient inns, they partly availed themselves of the hospitalities of the Maire and Curé of Montpezat. The Col du Pal is perhaps a little higher than what Professor J. D. Forbes calls the "*Water-Drainage of the Crater of Pal*," whose height above the Mediterranean he found to be 3893 English feet. The height, 4537 feet, appears to belong to a higher part of the ridge of the Col."

Mr. ALBERT WAY communicated some particulars relating to the Gothic crowns found at Guarrazar, and to further discoveries there, which had been made known to him through the courtesy of one of the foreign corresponding members of the Institute, M. du Sommerard, *Administrateur* of the Hôtel de Cluny at Paris, and also through Mr. Decimus Burton, who had kindly obtained from Madrid a detailed account of the treasure-trove at Guarrazar. Mr. Way's report of the precious deposit disinterred early in



1859 was communicated in that year (Arch. Journal, vol. xvi. p. 253). Several interesting relics have been subsequently added to the collection at the Hôtel de Cluny, and they are noticed in the recent extended edition of the Catalogue of the Museum by M. du Sommerard: some portions, which were deficient in the crowns there preserved, have been recovered. M. du Sommerard stated to Mr. Way that, shortly before the discovery of the crowns now at the Hôtel de Cluny, not less than fourteen others had been found at the same spot at Guarrazar. They had been taken to the mint at Madrid, as he had ascertained, and had been melted. These, as he believed, were of the same type as three already described, of open work, composed of narrow hoops, with upright bars at intervals and jewels at the points of intersection. The precise circumstances under which so precious a treasure had been detected have been involved in mystery, and it is difficult to reconcile the conflicting statements. According to an account published with woodcut illustrations by Don Juan de Dios de la Rada y Delgado, in successive numbers of the *Museo Universal* for June last, which Mr. Decimus Burton had kindly obtained from Madrid, the discovery thus occurred. About two leagues from Toledo, and a quarter of a league from the town of Guadamur, there is a small plain near the high road, known by the name of Guarrazar, in which a copious spring continually pours forth its waters; it might be supposed that those by whom the important deposit was concealed in troublous times had made choice of the place, being thus permanently and unmistakably marked, so that the precise spot might readily be ascertained at any subsequent time. On examining the ground, it is evident that the surface has undergone considerable changes from time to time by the action of waters flowing down from the neighbouring hills, so that at length the receptacles where the treasure lay had been nearly exposed to view. On August 25, 1858, two months after the visit of the Queen of Spain to Toledo, to inaugurate the Railroad then completed, a violent tempest occurred; the torrents of rain brought down a great rush of waters upon the plain of Guarrazar. It chanced that on that day, when the storm had scarcely subsided, the wife of a peasant of the neighbouring village came to the fountain, and perceiving something of unusual appearance in the wet sand, she struck the object, and her cupidity was aroused by a sound as if there were some cavity beneath, which recalled an ancient tradition of concealed treasures, a tale well-known to all inhabitants of the environs of Toledo. Her anticipations were realised; in the cavity to which she quickly penetrated lay, with other objects, jewels, fragments of gold, and a kind of vase, which she supposed to be of iron; it proved to be of silver. The woman eagerly gathered up the hoard, and hastened to find her husband, more completely to search out the spot. On the evening of that tempestuous day they had possessed themselves of fragments, of which afterwards the crowns, now enriching the museum at Paris, were reconstructed, and also of several crosses suited for suspension to crowns, golden girdles, with other crosses which might have served for processional ceremonies. All these, according to the report of persons who saw them, were found by these peasants; great part were sold piecemeal to the goldsmiths of Toledo and melted down; the crowns, with a few other precious objects, were carried to Paris and secured, as before related, by the Imperial Government. The gems found in such abundance served to adorn many an ornament now worn by the fair Toledan damsels. By chance, however, it was not solely by these peasants that discoveries were

made. Another villager, whose curiosity had possibly been aroused by seeing the lights used by these treasure-seekers, went to make search in his turn; he brought to light another deposit, equal to the first, two days after the previous discovery. On August 27 that costly prize came into his possession, which he has recently come forward to present to his Queen and country. Fearful of observation, he hastily placed the treasure in earthen jars and from time to time carried into Toledo some fragment of gold, torn from those inestimable relics of the Visigoth dominion. Fortunately, his uncle, a schoolmaster in the village of Guadamur, being aware of the circumstance, advised him to present the treasure to the Queen; he hesitated for a time, afraid that, if the discovery became known, he might get into trouble for having concealed it. At this time the Minister of Public Instruction, accompanied by two learned Academicians and an Orientalist of note, came to Guadamur and visited the plain of Guarrazar for the purpose of making excavations in search of further antiquities. These produced only a few precious stones and some detached fragments of the crowns. Such was the position of the affair at the commencement of 1861. On the morning of May 18, the Court having moved to the summer-palace of Aranjuez, a peasant in the Toledan costume presented himself, accompanied by a person of superior position; these were the schoolmaster and his fortunate nephew, who came to lay a part of the royal relics at the feet of their sovereign, namely, a votive crown inscribed as the offering of Abbot Theodosius, and a pendant cross with this inscription—*† IN NOMINE DNI : N NOMINE SCI OFFERET LUCETIUS. I.* The concluding letter has been supposed to have been *p* or *e*, for *presbiter* or *episcopus*. The remainder of the prize they kept back. The Queen, who had seen with regret the insignia of the ancient dominant race in Spain conveyed away to a foreign land, was highly pleased to become possessed of some portion of the treasure; and, having sagaciously imagined that the finders might have withheld other precious relics, she despatched the active Secretary *de la Intendencia*, Don Antonio Flores, to Guadamur on a commission of inquiry; the result was the recovery of the reserved treasures, which through his skilful negotiation were speedily brought and given up to the Queen on May 24. The peasant was soon rewarded by the royal bounty; within a few days Señor Flores returned to Guadamur charged with the execution of the Queen's munificent intentions; the fortunate peasant received not only the full intrinsic value of the objects presented, but also an ample pension sufficient to ensure a provision for himself and his family. The Señor, whilst discharging this mission, profited by the occasion to ascertain the precise particulars of the discovery. He learned with regret that amongst many objects melted down by the goldsmiths of Toledo were vessels supposed to be for sacred uses, one of them in form of a dove, encrusted with precious stones, and possibly destined for suspension over an altar, such as the *ciboria* of like form, of which several fine enameled examples exist in France. The Queen forthwith called upon persons learned in ancient art to examine and arrange the remarkable relics which had thus come into her possession; amongst the first who studied them were the Academicians, Don Pedro Madrazo, and Don José Amador de los Rios; the latter has recently published in the Memoirs of the Royal Academy of St. Fernando an elaborate Essay on

the Visigoth Crowns and ornaments found at Guarrazar.<sup>1</sup> The objects may be thus briefly described, 1. A sumptuous crown with elaborate chains dependant from a crystal knop; also a rich foliated cross, of which portion only has been preserved, and jeweled letters, intended for suspension around the lower rim of the crown, like a fringe. These letters, which were detached, have been arranged by the learned Academicians, and compose an inscription, supposed to have been,— + SVINTILANVS REX OFFERET. In the general fashion and arrangement of the accessories, this sumptuous crown resembles that of Reccesvinthus, with its pendant fringe of letters, at the Hôtel de Cluny. Suintila was chosen king of the Visigoths in 621; he died at Toledo in 635; he was distinguished in warfare, and was the first of the Gothic kings who extended his dominion over the whole of Spain. 2. The crown, already noticed, with this inscription engraved around the hoop— + OFFERET MVNVSCLVM SCO STEFANO THEODOSIUS ABBA. 3. The cross, before mentioned, engraved with the name of Lucetius. 4. Portion of another crown. 5. An intaglio on a translucent green gem, the subject being the Annunciation. This stone, rude in execution, is of interest as a Christian gem; the material, which has not been ascertained with certainty, may be emerald. This has been questioned by Spanish archæologists, owing to the notion generally entertained, that the true emerald was unknown in Europe until the discovery of Peru, whence the market is supplied. Mr. King, in his work on Ancient Gems, p. 27, has entered into this subject; he states that the Romans derived the emerald from Egypt and Cyprus; he describes several true emeralds of undoubted antiquity. 7. Portion of another crown; lastly, gems, pastes, and pendant ornaments, detached, and which have not been connected with any of the precious relics previously described. A full account of these very interesting vestiges of the Visigoth dominion in Spain will be found in the Memoirs of the Madrid Academy, above cited; we believe that a detailed relation of the discovery has also been communicated to the Society of Antiquaries, which will doubtless be given in their Transactions. Mr. Way exhibited a photograph on a large scale, obtained from Madrid through the kindness of Mr. Decimus Burton, displaying the crown of Suintila, with all its appendages; and he produced the beautifully illustrated work by M. de Lasteyrie, in which the portion of the *Trésor de Guarrazar*, now at Paris, has been described with the critical discernment to be expected from so accomplished a writer on Mediæval Art.<sup>2</sup>

Mr. E. W. GODWIN communicated Notes on some of the churches in the

<sup>1</sup> El Arte Latino-Bizantino en España y las Coronas Visigodas de Guarrazar; Eusayo Historico-Critico por D. José Amador de los Rios; Madrid, 1861, 4to.; with six plates, representing the golden ornaments; mosaics displaying designs analogous to those on the crowns, &c.; also sculptured fragments of the Temple of Guarrazar; Architectural details of the basilica of Asturias and the gold crosses there preserved.

<sup>2</sup> Description du Trésor de Guarrazar, &c., par Ferd. de Lasteyrie; Paris, 1860, 4to., with four carefully executed chromolithographs. The Visigoth crowns and

relics, purchased by the Imperial government for 125,000 francs, have been noticed in the *Bulletin de la Soc. Imp. des Antiqu. de France*, 2 Feb. 1859; by M. du Sommerard in the *Monde Illustré*, 19 Feb. 1859; by M. de Lavoix, in the *Illustration*, of the same month, and in the *Gazette des Beaux Arts*, 1 March. With the exception of the account given in this Journal, vol. xvi. p. 253, and the brief mention in Mr. King's *Ancient Gems*, p. 308, we are not aware that these remarkable discoveries have been noticed in this country.

Deaneries of Kerrier and Kenwith, Cornwall (printed in this volume, pp. 231, 323).

A valuable present was received from Monsieur Edouard Fould, being a copy of the "Description des Antiquités et objets d'Art composant le Cabinet de M. Louis Fould," (privately printed). This beautiful memorial of the collections formed by the late M. Fould is the production of M. A. Chabouillet, Conservateur of the Medals and Antiquities in the Imperial Library, and a foreign Corresponding Member of the Institute. Lord Talbot moved special thanks to the donor of this costly volume, replete with subjects of interest in illustration of classical and mediæval antiquities.

#### Antiquities and Works of Art Exhibited.

By Major HASTINGS, R.A.—A small collection of Buddhist sculptures in stone, a bronze statuette of Bacchus, fragments of terra-cotta of fine classical character in their design, with a collection of miscellaneous coins, being objects recently obtained at Peshawur in Affghanistan. In the sculptures, and especially in the bronze statuette, a marked influence, as supposed, of Greek art is to be traced; a few other similar evidences exist in this country, especially a sculptured figure of Bacchus, obtained in India by Major Hogg, and other relics, in which Greek influence may be discerned, have been found in the Huzareh, a mountainous region of Affghanistan. Notices of discoveries at Peshawur may be found in the Journal of the Asiatic Society of Bengal. The tradition of Greek art, which may be traced in these interesting relics, has sometimes been attributed to the influence of the invasion of the northern districts of India by Alexander the Great, B.C. 327.<sup>3</sup> According to the opinion, however, of those who have devoted attention to Oriental Antiquities, this influence of Greek Art may have originated from Bactriana, about the middle of the third century B.C. Amongst the coins collected by Major Hastings in the Punjab and other localities, one of considerable interest has been pointed out by the skilful numismatist Mr. Thomas, namely a coin of Mahmúd of Ghuzni, struck in one of the cities of conquered India which he designated by his own name "Mahmúdpore." The site of this town Mr. Thomas believes to have been near the modern Lahore, as there is a record of a place of nearly similar name which formed the old capital of the province. Although now not of extreme rarity, this coin is remarkable as being the first instance of the combination of Kufic, the official alphabet of the Arabic tongue, with the local Sanskrit on the reverse. It moreover presents a quaint Sanskritized equivalent of the Arabic formula "There is no God," &c. This class of money is fully described, Journ. Roy. Asiat. Soc. vol. xviii. p. 187; Trans. p. 158. The specimen sent by Major Hastings is also of value as correcting a doubtful reading of the name of the city, which previously seemed to be Mahmúdsir, but is now clearly shown to have been Mahmúdpore.

By Signor CASTELLANI, of Rome.—A valuable collection of examples of jewelry, illustrative of the characteristics of the goldsmith's art as practised by the ancients in Etruria, Greece, and Italy. It included a number of exquisite antique relics, with some camei, Etruscan scarabæi,

<sup>3</sup> The Campaign of Alexander in Affghanistan forms the subject of a memoir by Mr. H. Lawes Long in the *Classica Museum*, No. xix., April, 1848.

&c., and presented a beautiful exemplification of the results of the recent revival of ancient processes of art in jewelry, as detailed by Signor Castellani in his discourse already given. See page 363, *ante*.

By the Rev. S. W. KING.—A fictile urn of light grey colored ware, found at Hedenham, Norfolk, near the remains of a kiln for firing pottery, supposed to be of the Roman period. The urn, which is somewhat imperfect and had possibly been thrown aside on that account, is undoubtedly of Roman fabrication. It will be figured and the discovery described in the Norfolk Archæological Transactions.

By Mr. SHIRLEY, M.P.—Fragments of pottery and horns of the red deer, found in 1858, in gravel in opening a stone-pit at Armscot Field, near Halford Bridge, Warwickshire, to obtain material for the new buildings at Lower Easington House. The pottery, which lay very near the horns, was of coarse, imperfectly burnt ware, without ornament, probably not worked on a lathe, and post-Roman, but with more of the characteristics of Anglo-Saxon manufacture.

By Mrs. WALKER, of Hamilton, Canada, through Mr. Winter Jones.—Fragments of pottery found on a farm near the Great River, Canada, under the roots of a pine-tree, the girth of which measured nine feet. The tree was supposed to be about 200 years old, and the pottery lay in such a position that it must have been deposited previously to the growth of the tree. The ware is variously colored, some portions are of a pitchy, gritty paste, and remarkable as having markings resembling those on Anglo-Saxon and other early pottery in Europe.—Also a sea shell, a *terebratula*, and a bone pin or needle found with these fictile relics.

By Mrs. T. L. BARWICK BAKER.—An ancient ivory comb, preserved at Hardwick Court, Gloucestershire; its origin is not known. It is curiously sculptured with sacred subjects, being probably a *pecten pontificale*. It has been supposed that this remarkable specimen may be of English workmanship; date, early in the twelfth century. The subjects are, The Nativity, the Angel appearing to the Shepherds, the Adoration of the Magi, the Flight into Egypt, the Slaughter of the Innocents, the Last Supper, the Betrayal, Crucifixion, and Entombment of Our Lord. This comb is formed with a row of teeth on each of its edges; it is unusually massive in its fashion, and the sculptures are in considerable relief; the dimensions are  $4\frac{1}{2}$  in. by  $3\frac{1}{2}$  in. The details of symbolism and costume are very curious; the armed figures are represented with pointed helmets having nasals, long hauberks worn, as at that early period, without surcoats, and long kite-shaped shields. Amongst appliances anciently required at solemn mass, more especially when sung by a bishop, a comb, as we are informed by the Very Rev. Canon Rock, was always provided, and he has described several remarkable specimens, the earliest being the *pecten S. Lupi* preserved at Sens Cathedral, a relic attributed to the sixth century. Church of Our Fathers, vol. i. p. 122. See also Mr. Raine's account of the supposed Tomb of St. Cuthbert at Durham, p. 197, where an ivory comb found with the remains is described.

By the Rev. A. CAZENOVE.—A sculptured alabaster tablet of very beautiful design; it was obtained recently at the Havannah, and had been brought, as stated, from Lima, where it may have formed part of some church-decorations. It represents a female saint veiled and kneeling in a kind of open cell, with books, appliances for writing, &c.; Our Lord, apparently in youthful age, comes towards her holding a cross; he is

accompanied by the Blessed Virgin Mary, who holds forth a chaplet of roses. The learned author of that useful manual—the “Emblems of Saints,” the Very Rev. Dr. Husenbeth, informs us that this sculpture has doubtless reference to some incident in the life of St. Rose of Lima; it is related that she dwelt in a lonely cell in a garden planted only with bitter herbs; that she wore a chaplet in which needles were inserted as a means of mortification or penance; and that Our Lord appearing to her in a vision, spoke figuratively of her soul as his spouse. See Butler’s Lives of the Saints, under Aug. 30.

By Mr. EDWARD RICHARDSON.—Fac-similes, or “rubbings,” of engraved sepulchral slabs in a chapel on the north side of Tettenhall Church, Staffordshire, which commemorate Richard Wrottesley, (in armour,) and Dorothy, his wife, daughter of Edmund Sutton, son of John, Lord Dudley. She died in 1517. The slabs are of alabaster, the incised lines are filled in with some hard resinous composition; the figures are under canopies, and beneath are diminutive representations of sixteen children; escutcheons are introduced of the arms of Wrottesley impaling those of Dudley. Richard Wrottesley, son of Sir Walter Wrottesley of Perton, treasurer of Calais, was so much in favor at the court, that he had permission from Henry VII. in 1491 to wear his bonnet in the king’s presence. He directed the sum of 26s. 8d. to be expended on this his sepulchral portraiture and memorial, which Mr. Richardson has recently undertaken to renovate. The slab is described in Shaw’s Staffordshire, vol. ii. p. 196, where the quaint rhyming epitaph may be seen; the licence above mentioned, to have his head covered in all places and at all seasons, is there also given, p. 264.

By the Rev. H. T. ELLACOMBE, F.S.A.—Several documents, selected from the collection in his possession, relating to property in the city of Bristol, and presenting some interesting specimens of seals. We are indebted to the kindness of Mr. W. S. Walford for the following abstracts of these deeds:—

1. Lease, dated on the feast of St. John the Baptist, 1286, by Thomas de Lyons to Thomas de Westone and Roysa his wife, of two shops (*seldas*) in Wynchestreet, Bristol, for the term of thirty years, at the rent of a rose at the feast of St. John the Baptist yearly. Witnessed by “Ricardo de Manegodesfelde tunc Majore Bristoll”, Willelmo de la Marine una cum predicto Thomas de Westone tunc ballivo Bristoll”, and others therein named. The seal of Thomas de Lyons is appended; it is circular, of dark wax, diam.  $\frac{3}{4}$  inch; device a conflict between a lion and a vyvern; legend \* S’ THOME: DE: LIHOVNS.

2. Grant, undated, by Thomas de Lyons to Thomas de Westone, of a cellar “cum tota parte mea introitus et exitus per medium porte,” situate behind his messuage in Wynchestreet; to hold to the said Thomas Westone his heirs and assigns, rendering yearly the rent of one silver penny at Christmas. Witnessed by Richard de Manegodesfelde Mayor of Bristol, William de la Marine then bailiff with the aforesaid Thomas de Westone, and others therein named. The above described seal of Thomas de Lyons is appended.

3. Grant, undated, by Thomas de Lyons to Thomas de Westone, of a house “cum Cocco et terra que est de retro eandem domum, que quidem domus vocatur pistrina,” situate in Bristol “super veterem murum” behind the messuage which was the property of Nicholas de Lyons, father

of the said Thomas de Lyons, in Wynchestreet, together with right of entry through a certain door of which each was to have a key ; to hold to Thomas de Westone and his heirs, rendering yearly a half-penny. Witnessed by Everard le Franceys Mayor of Bristol, William de Marina and John Clerk bailiffs of that town, Richard de Manegodesfeld, and others therein named. The seal of Thomas de Lyons is appended.

4. Grant, undated, by Thomas de Westone to his son John, of a messuage in Bristol, in Wynchestreet "fere ex opposito pillori," on the north side of the street, and adjoining the land which was Thomas de Lyons'; to hold to the said John his heirs and assigns, rendering annually to the said Thomas and his heirs a rose at the Nativity of John the Baptist, and to the said Thomas de Lyons and his heirs a silver penny at Christmas, and to the king "de Langabulo" fourpence half-penny, and to Sir Adam de Suttone, knight, and his heirs a half-penny of silver. Witnessed by Everard le Franceys Mayor of Bristol, William de Marina and John Clerk bailiffs, Thomas de St. Alban, and others therein named. A small seal of dark wax is appended, circular, diameter about five-eighths of an inch ; device within a circle a cross between four fleurs-de-lys ; legend imperfect. \* S' THOME. . . . . Everard le Franceys was mayor in 1331, 1336, and 1339.

5. Lease, (counterpart), dated at Bristol on the feast of St. Leonard the Abbot, 18 Edw. II. (1324), by John de Westone, son and heir of Thomas de Westone, formerly burgess of Bristol, to Richard de Bourtone and Agnes his wife, (*burgens' Bristol'*), of a cellar in the town of Bristol, in Wynchestreet ; to hold to them for their lives and the life of the longer liver, at an annual rent of two shillings in silver. Witnessed by "Radulfo Tortle tunc majore Bristol', Johanne de Romeneye et Waltero Prentiz tunc ballivis ejusdem ville," and others therein named. Two seals were appended ; the first of dark wax, imperfect, circular, diam. about five-eighths of an inch ; device an escutcheon charged with the letter R. onsigned with a fleur-de-lys ; legend—\* S' RICARDI: DE : . . . . ERE. The second seal is lost.

6. Indenture in English, dated 16th Feb. 7 Hen. VIII. (1516), between Henry Weston of Oldlande, co. Glouc. gentleman, and John Wilyams of Bristol, brewer, comprising covenants for the assurance, by the said Henry to the said John, his heirs and assigns, of the reversion of a messuage in Wynchestreet, after the decease of the said John. In the right hand lower corner of the parchment is the name—L. Collys—followed by a mark and *notarius publicus* abbreviated ; beneath which is subscribed—*per me Henricum Westone*. A seal of red wax is appended, oval, three-quarters of an inch in length ; device an escutcheon with a mullet between three fleur-de-lys (the arms of Weston).

7. Exemplification of Recovery under the seal of the Court of Common Pleas, dated 20th May 9 Hen. VIII. (1517), in which John Williams was demandant and Henry Westone tenant, of a messuage in Bristol. An impression of the seal *pro brevibus coram justiciariis*, in dark wax and in fine condition, is appended.

8. Release, dated 12th May 10 Hen. VIII. (1518), by Henry Weston of Oldlande to John Wilyams and his heirs, of a messuage in Wynchestreet, Bristol, which the said John had recovered in the Court of Common Pleas at Westminster in Easter Term 9 Hen. VIII. against the said Henry. The signatures of L. Collys and Henry Weston are under the fold at the

right hand corner as in the indenture of 16th Feb. 7 Hen. VIII. above described, and an impression of the same seal is appended.

9. Indenture dated at Bristol on the eve of All Saints, 2 Hen. V., whereby Cristina Frome, late wife of William Frome, and Thomas Frome, her son and heir, granted and confirmed to John Cokkes, senior, son of James Cokkes, burgess of the town of Bristol, a tenement in Wynche-street; it appears by the boundaries that it was situate near the old wall of the town; to hold to John Cokkes in tail, with remainder to his several sons successively in tail, remainder to a daughter and kinswoman successively in tail, with remainder to the Mayor and Commonalty of the town of Bristol in fee simple. In testimony whereof the seals of the grantors were appended. "Et quia sigilla nostra quampluribus sunt incognita, sigillum officii Majoratus ville Bristoll' cuilibet parti hujus carte nostre tripartite specialiter et personaliter apponi procuravimus." Witnessed by "Johanne Droys tunc Majore ville Bristoll', Johanne Nutone tunc Vicecomite ejusdem ville, Johanne Draper et Johanne Miltone tunc Ballivis ejusdem ville, Johanne Stephenes seniore," and several others who are named. The usage of appending a seal, by way of corroboration, has been noticed previously, (see p. 360, *ante*).

10. Dec. 20, 1 Edw. VI. (1547). Release by Henry Brayne of London, Esq., to William Appowell of Bristol, merchant, of all the right of the said Henry to a messuage in the Corn Street, in the parish of All Saints, Bristol, which he had of the feoffment of the releasor, whose seal (probably) is appended. It is of red wax, in form of an escutcheon; the arms being on a chevron between two stags' heads cabossed in chief and a fox in base three mullets pierced.

11. Aug. 26, 2 Eliz. (1560). Release by Michael Sowdeley of Bristol, apothecary, to Henry Slye of Bristol, soapmaker, and Jane his wife, of all the said Michael's right in a messuage in Bristol upon the Bridge. Appended is an hexagonal seal on red wax; device, on an escutcheon, a merchant's mark of the type representing a heart with a figure of 4 issuing from it; inclosed in the heart are the letters R—S.

It may deserve notice that according to the historian of Bristol, Barrett, besides the Mayor two Prepositors were elected yearly, who after 1267 were called Seneschals, after 1313 the Seneschals were left out and Bailiffs chosen, and after 1371 there were Sheriffs in addition to the Mayor and two Bailiffs. In these documents Bailiffs occur at an earlier date. Some discrepancies are also to be noticed, in comparing the names of the Mayors and witnesses with the lists given by Barrett and Seyer.

By Mr. J. STEPHENS.—A pair of silver-gilt beakers, forming, when adjusted together, a piece of plate in form of a tun, seven inches in height. Purchased at Christiania. At one end are engraved the letters and date—VGGPHZSP—A° 1612,—on the other—VGGSGZHHZSP—A° 1612. These letters may be the initials of words forming a sentence, or of personal names. The plate-marks are N. and NI. the latter on an escutcheon.

By Lord TALBOT de MALAHIDE.—Two miniature portraits painted in enamel, one of them being of the Duke of Tyrconnel, by Petitot; the other of Charles, Duke of Shrewsbury, K.G., (1694—1718), he is represented in armour, with a blue riband; on the reverse of the plate, covered with colorless paste, is inscribed,—*Les frères Huaut fec.*

By Mr. H. CATT.—A bronze bust of Charles I., about two-thirds of life-size, in a broad-brimmed hat and falling laced collar, a pearl ear-ring in the left ear. It has been stated that the pearl thus worn by the king is in pos-



session of the Duke of Portland ; such a pendant ornament may be noticed in the equestrian portrait of Charles I. at Warwick Castle.

By Sir BENJAMIN BRODIE, Bart.—A small portrait of Fox, executed in 1768 ; it is sketched with great spirit on linen apparently without priming, and slightly coloured in oils. On the reverse the following particulars are written, partly in the handwriting of General Fox, by whom this remarkable portrait was presented to Sir B. Brodie :—"Charles James Fox making his first speech in the House of Commons. This sketch of Mr. Fox was done by the late Mr. Surtees of Mainsforth in the county Durham (father of the present Robert Surtees of Mainsforth), after he had heard him for the first time in the House of Commons. Mr. Surtees on going home made the sketch from memory. N.B. He studied painting at Rome with Sir Joshua Reynolds.—This sketch was in my dear father's dressing-room for many years, and came to me at his decease in 1840 with everything that was in that room at Holland House. I give it to his and my old friend Sir B. Brodie, 9 December, 1847. (Signed) Charles R. Fox." This interesting memorial of the great statesman is thus described by the late Lord Holland, (*Memorials of Fox*, by the Earl Russell, vol. 1, p. 51.)—"I have in my possession a singular proof of the figure and expression Mr. Fox made on his first appearance as an orator. A young artist, and I believe a reporter of debates, a Mr. Surtees of Mainsforth in the county of Durham, happened to be in the gallery when he first spoke. At that period no stranger was allowed to take notes or take any paper or note-book into the gallery for that purpose. But this gentleman, struck with the appearance of the youthful orator, tore off part of his shirt and sketched on it with a pencil or burnt stick a likeness of him which he afterwards tried to finish at his lodgings, and which, owing to the kindness of Mr. Fletcher, is still preserved in my possession at Holland House, retaining many traits of resemblance to the dark, intelligent, and animated features of Mr. Fox.—V. H." Although there is reason to believe that Mr. Surtees never acted as a reporter, as supposed by Lord Holland, he certainly possessed much talent in the arts of design and engraving ; this is shown by some spirited pictures and sketches at Mainsforth, and by the vignettes which illustrate the History of the county of Durham by his son.

## PROCEEDINGS AT THE ANNUAL MEETING, 1861,

HELD AT PETERBOROUGH, July 23 to July 30.

THE opening Meeting was held in the Corn Exchange. In the absence of Lord Talbot de Malahide, who was unexpectedly detained on his journey from Norfolk through some unforeseen changes in railway arrangements, the chair was taken by OCTAVIUS MORGAN, Esq., M.P., Vice-President, who, after expressing regret at the unexpected disappointment, the cause of his occupying temporarily the place of their noble President, congratulated the Society on the selection of so interesting a locality for their Annual Meeting. He hoped that the visit of the Institute might prove the means of exciting in the minds of residents in that district an interest in the archæological objects by which they were surrounded. It might generally be observed that persons in the enjoyment of every comfort did not appreciate their condition so well as those who had not

such privileges ; objects well worthy of attention are too frequently not valued so highly by those who live near them as by visitors from a distance. It was a cause of much satisfaction to him that the Institute had received an invitation to a county so replete with objects attractive to the antiquary and the historian, as that in which they were now assembled ; and he hoped that an intelligent interest in the pursuits of the society would be aroused in the minds of many who might have hitherto been indifferent to them.

The Rev. Canon ARGLES regreted that it had fallen to him to be the first to welcome the Institute to the city of Peterborough and to the county of Northampton. From age and infirmities the Lord Bishop was unable to attend, and Canon Argles lamented that the venerable Prelate could not be present to give that welcome which he cordially desired to convey to the gentlemen who honored their ancient city with a visit. The same regret he had to express on behalf of their excellent Dean, who, although present, was unable, from domestic affliction, to address the meeting. On his own part he felt that the Chapter and clergy of Peterborough would be unworthy of their noble cathedral, if they did not express in an emphatic manner the warmth of feeling with which they regarded the visit of the Archaeological Institute to their city. One of the advantages which accrued from the meetings of such societies in various localities was doubtless this, that not only a great amount of information was communicated and diffused, but that a spirit of research into the antiquities of the neighbourhood was excited, and many objects of archæological interest were discovered in places of which previously no one had knowledge. It would be found, in all probability, that during the present visit many things might be brought to light, of the existence of which they were previously unaware, and already, while preparing memoirs to be read at this meeting, some discoveries had been made of remarkable objects which might otherwise have remained in obscurity. On behalf of the Dean and Chapter, he begged to give the warmest welcome to the members of the Institute, and to express their hearty desire to promote the success of the meeting, and the gratification of their learned visitors.

The Ven. ARCHDEACON of NORTHAMPTON, in seconding this expression of cordial feeling to the Institute, offered a few appropriate remarks on the numerous historical associations and objects of interest which Northamptonshire presents to the antiquary ; he alluded also to the gratification which he felt in the conviction that such vestiges of olden time might, through the visit of the Institute, be henceforth more generally appreciated.

The Rev. Lord ALWYNE COMPTON then addressed the meeting ; he observed that he felt gratified in offering, on behalf of the nobility and gentry of the county of Northampton, the warm assurance of their welcome. He might for a moment have desired that the duty had devolved on the present occasion on one more competent, but he could not regret that the privilege of thus addressing the members of the Institute, at the very commencement of their proceedings, had fallen into his hands. He felt that he had, so to speak, an ancestral right to address the Institute on their visit to Northamptonshire, knowing well how gratifying such a visit would have been to his father, had his valuable life been spared, and with what cordial encouragement he would have received the Society, in whose welfare he had for so long a period taken the most lively interest. On behalf of his brother also, who, from the state of his health, was unable

to be present, Lord Alwyne was desirous to express a hearty welcome. The Marquis felt a cordial interest in their present purpose; he had desired Lord Alwyne to bring for the gratification of the Society any objects of value and antiquarian interest preserved at Castle Ashby, the more treasured there, as they would be more prized by many now assembled around him, having for the most part been the results of his late father's investigations and the memorials of his highly cultivated taste.

JOHN MOYER HEATHCOTE, Esq., of Connington Castle, expressed the pleasure he felt in seconding Lord Alwyne's assurances of welcome to the society on their visit to Peterborough.

G. H. WHALLEY, Esq., M.P., observed that, suffering from indisposition, he was unable to express his satisfaction and interest in the proceedings of the society, so fully as he had been desirous to do. He had expected that his colleague, Mr. Hankey, would have been present, and that it might have devolved upon him to offer welcome in a more suitable manner. He (Mr. Whalley) might, however, be permitted to advert to one consideration, which, as he thought, tended to show the value of such meetings, and of such societies instituted for the investigation of national antiquities and history. Education had now taken the position of one of the most important, as well as one of the most popular, subjects of public discussion. It therefore became a duty, which all must recognise, to devote to education that earnest attention which some, perhaps, had previously limited to other objects. Such a society as the Institute, whose operations extended to all parts of the realm, through annual meetings, devised on the same plan as those which had exercised an important influence on the advancement of science, was eminently calculated, he felt assured, to promote public instruction, by searching out, as it was the purpose and province of the Institute to do, the very foundations and sources of History and of National Institutions.

The Chairman then requested the Rev. THOMAS JAMES (Hon. Canon of Peterborough, and Vicar of Theddingworth) to deliver the Introductory Discourse on the Archæology of Northamptonshire, which he had kindly promised for their gratification.

Mr. JAMES observed that, although he should have shrunk from undertaking on such an occasion an inaugural discourse on archæology, which some of his hearers might have been prepared to expect, he could not refuse to read an Essay on the Archæology of Northamptonshire, having received the assurance that he might make whatever use he pleased of a paper which appeared not long ago on that subject in the Quarterly Review. Having obtained permission to turn that memoir to account in his present endeavour, he had less difficulty with the author himself, who considerably placed it at his service, and promised neither to indict him for plagiarism, nor to taunt him with appearing in feathers not his own.

After alluding to the general shape and position of the county of Northampton, with its central boss of Naseby, Mr. James remarked that earlier times had left little trace on this height, except the obscure remains of an unexplored camp in the neighbourhood of Sibbertoft, to which, being in his own parish, he would gladly be prepared to guide more enterprising steps than his own. There are few commanding prominences which do not bear evidence of some early entrenchment, as at Rockingham, Borough Hill, and other heights where Roman and British camps are still clearly marked. Borough Hill, near Daventry, is the most remarkable instance, and

for its extent can hardly be surpassed. British and Roman remains had been here gathered side by side. Watling Street and Ermine Street both cross the county, the first forming the substratum of the old road from Stony Stratford to Weedon, the other entering the county by Castor and branching off at Upton. The evidences of very sudden abandonment by the Romans of their entrenchments are everywhere abundant; their occupation, like that of the English in India, seems never to have been more than a military one, with little influence on the manners or social condition of the natives. After 300 years the Romans left Britain, having made as little impression upon the people, as England would have made upon India after a century's dominion. In Brixworth Church, Northamptonshire contains the most remarkable link existing in Britain of the connection of the Roman with the Saxon period. This church presents a subject, doubtless, of some controversy, but there exist distinct traces of more than one pre-Norman period in its architecture, and there can be no hesitation in acknowledging a Basilican type in the plan. On any hypothesis it is the oldest existing church in England, the ancient ground-plan still in great measure being retained, and the arches as firm as when first built. In the Saxon period Earl's Barton presents one of the best known specimens of that "long and short work," which he (Mr. James) must persist in calling Saxon. At Barnack may be seen in the tower arch the noblest example of that style in the kingdom. This arch, after having been blocked up for centuries, has lately been opened, and the whole tower exhibits the singular transitional work of builders, passing for the first time from the use of wood to that of stone, and cutting their unwonted materials like carpenters rather than masons. The pointed niche in the west wall, which has perplexed the learned, proves to have been a central throne, or *sedile*, with wooden seats diverging on either side; for what purpose that, the oldest council chamber in England, was used, he would leave for future discussion. Mr. James then alluded to the legend of Guthlac, at Croyland, and his sister Pega, who, either for safety or in self-denial, ensconced themselves in the undrained sorry swamps of the fens; and who, either in rivalry or in simple faith, raised in most uncongenial spots such monuments of architectural beauty. How far Ingulphus's Chronicle was genuine, whether he himself was a myth, whether the Saxon Charters ever existed, whether they were concocted by the writer of the work attributed to Ingulphus, or by some earlier chronicler, were points on which he should like to see battle done on the spot. If the interest of the Meeting flagged, he would recommend their worthy secretary to set up champions on either side, and might he (Mr. James) be there to hear. One of the most curious relics of the fen monasteries is a monument once standing in the graveyard of the cathedral, but now preserved within its walls. It is a block of stone exactly according with Ingulphus's description of the sepulchral memorial erected by Abbot Godric, of Croyland, over Abbot Hedda and eighty-three of the monks, in 870, when they were slaughtered by the Danes and the monastery destroyed. The stone was very like Anglo-Saxon monuments at Hexham and Dewsbury, but the sculptured arcade and figures point to a later date. There can be no doubt, however, that it is the identical sculptured memorial upon which the pseudo-Ingulphus hung his tradition.

Norman history brings the archæologist to the county town of Northampton, with Simon de St. Liz, around whom all the early provincial interests group. He was the local hero of the period, the builder of the

castle, the re-founder of the town, the benefactor of the great priory of St. Andrew's. He came over in the train of the Conqueror, and was the first Earl of Northampton. William destined for him the hand of his niece Judith, the wealthy widow of Waltheof, Earl of Northumberland, but, luckily for Simon, he was lame, and Judith refused a limping bridegroom. It was a happy escape, for, after having been refused by the mother, whom Ingulphus calls "impissima Jesabel," he married the daughter, as great an heiress and a better woman, who was afterwards disposed of by Henry I. to David, King of Scotland; the interest she continued to take in Northampton was shown in grants made, in her Royal spouse's name, to the priory which her first husband had cherished. To Simon de St. Liz might probably be assigned the Church of the Holy Sepulchre at Northampton, one of the four remaining circular churches in England. He died on his second pilgrimage to the Holy Land, but before his death he had time to leave that memorial of his first visit. The style of its architecture would closely coincide with that period. The church is now in course of restoration, and, when the additions, which were being made with successful adaptation by Mr. Scott at the east end, were completed, so as to allow the round part to be cleared of its incumbrances, it was determined to make the restoration or rather the preservation of that portion a memorial to one, the loss of whose intelligent mind and kindly happy manner the Institute had never ceased to feel at every meeting, but which was now even more keenly felt when they met on the ground, where it would have been his pleasure and his proper privilege to have presided over and directed them. He trusted that the members of the Institute would feel with the members of the local Architectural Society, that no more fitting memorial could be raised to the late Marquis of Northampton than the restoration in his county town of that church, in which he took so deep an interest, and which is so intimately associated with the history of the first earl of his own title.

The festivals of Henry I. and the councils of Stephen were insignificant compared with the scene in the castle, when Thomas à Becket, in 1164, appeared before the meeting to which he was summoned on his refusal to ratify the Constitutions of Clarendon. On the 18th of October, appeared in the sumptuous pontificals, he appeared before the Council, crozier in hand, and, having appealed solemnly to the Court of Rome, haughtily withdrew. The spring now called Becket's Well still marks the spot where, on that night, accompanied by a single monk, he stopped to quench his thirst when flying disguised to the coast on his way to Flanders. Three hundred years afterwards the townspeople of Northampton founded a hospital in honor of St. Thomas of Canterbury, the remains of the chapel of which, although the charity survives in another form, is now a carpenter's shop. Northampton was always a favorite place for the gatherings of the crusaders. King John frequently favored the county with his ubiquitous presence, especially affecting hunting in the forest of Rockingham, and lodging at Rockingham and Northampton Castles. Shakespeare, with his marvellous instinct for historic keeping, opens his "King John" at Northampton. On the 18th of July, 1460, occurred the Battle of Northampton, between the Lancastrians and the Yorkists, which gave the first decided advantage to the House of York. The army of Henry crossed the Nene on the previous day, and thus cut off their retreat. They were driven back on the town with great slaughter of knights and nobles, who were in-

terred in the cemeteries of St. John's Hospital and the Grey Friars, close at hand. Delapré Abbey, now a modern house, was on their right, and above the battle field must have towered Queen Eleanor's Cross, still existing. A continuation of this success to the House of York placed Edward IV. upon the throne, and so gave Northamptonshire the honor of giving a Queen to England. Elizabeth Woodville was not the first English Queen that the local archaeologist should record; Northamptonshire contains two of Queen Eleanor's crosses, monuments attractive alike in their interesting associations and their artistic merits, and the very outposts of the most perfect style of national architecture. The Northampton Cross is well known as one of the most beautiful of the series, and the contract for its erection still exists. Much less known is the simpler but more perfect cross of Geddington. The romantic story of Edward IV. meeting with Elizabeth Woodville while hunting in Whittlebury Forest in January, 1464, is still preserved on the spot; an oak is still shown as that under which the beautiful widow of Sir John Grey fascinated the too susceptible monarch, a fascination afterwards solemnly denounced by act of Parliament as the sorcery and witchcraft of Elizabeth and her mother. Mr. James then alluded to the portrait on the cathedral walls of old Scarlett, who buried two Queens in the Cathedral, Catharine of Aragon being buried as the widow of Prince Arthur, and not as the wife of Henry VIII. The Castle of Fotheringay, built by the great Northampton hero, Simon de St. Liz, was, on the 8th of February, 1587, the scene of that event which would ever leave a stain upon Queen Elizabeth's name. Sir William Fitzwilliam of Milton had been entrusted with the custody of Mary, Queen of Scots, but he was too kind and yielding, and was removed to make way for Sir Amias Paultlett. There is still preserved at Milton a portrait of James, painted in 1582, with an inscription that the picture was given to Sir William Fitzwilliam by Mary, Queen of Scots, on the morning of her execution, for the humane treatment she had met with during her imprisonment at Fotheringay, whereof he was governor. Mary's body was afterwards removed from Peterborough to Westminster Abbey, and tradition has affirmed that James, on his accession, pulled down the Castle of Fotheringay, and would not allow one stone to remain upon another of the scene of his mother's execution. Evidence, however, fully suffices to show that Fotheringay remained undisturbed until the end of James's reign, and was then dismantled, like many other great houses, for the sake of its materials. Of the other Castle of Simon de St. Liz, that of Northampton, the site, overhanging the Nene, is striking, and is enhanced by artificial embankments. Traces of Norman work are to be found in the outer circuit of walls, all that now remain; there are doorway arches of two centuries later, but those who would see those fragments of feudal Northampton must make haste to visit the spot, for the site has lately been sold, and contemplated villas already cast their vile shadows before them, on ground which, if any spirit existed on the spot, would have been secured for a place of public recreation. Of Barnwell Castle, once the possession of the Abbot of Romsey, but bought at the Dissolution by Sir Edward Montague, Chief Justice of the King's Bench, nothing remains but the four bastion towers and the curtain walls forming a square enclosure. Its site is low and uninteresting. Other Castles may be mentioned, as Brackley, Sulgrave, Higham Ferrers, and Thrapston; some, designated castles, may have been earthworks or fortified houses. That which alone now exists, and by its site and building justifies

the name, is Rockingham Castle. It was a Royal castle from the Conquest until the time of Henry VII., and a favorite hunting seat of English kings. Portions of Norman work have been frequently discovered when repairs were in progress ; the entrance towers and gateway date from t. Edward I. The same date may be assigned to the doorway of the hall, and within the last few months two windows of the same early period had been discovered behind the wooden paneling of the dining-room, marking what were the dimensions of the former hall. In the Chapel at Rockingham was held the great Council, in 1094, on the right of investiture, in which Archbishop Anselm bore so prominent a part ; no tradition even of the site of this building now remains. The castle was gallantly defended by Sir Lewis Watson for Charles I. Drayton House, so picturesquely described in the last century by Horace Walpole, is a semi-castellated building of the fifteenth century, metamorphosed by late Italian architecture of a fine and foreign type, so that it is difficult to detect its original form. The cellars are of the fourteenth century, and in excellent condition. The house is full of reminiscences of the past ; an account of it was read at a recent meeting of the local society at Thrapston. At Apethorpe (Lord Westmoreland's) are remains considerably older than the general character of the house, which is Elizabethan. There is a fine chimneypiece of the thirteenth century ; the kitchen and offices are of good Early Perpendicular work. James I. stopped there on his way from Scotland, and there he first met George Villiers, afterwards Duke of Buckingham. A statue of that king is to be seen in the entrance corridor.

Mr. James then alluded to Northborough and Woodcroft ; to the former considerable interest had been attached, from the story that there Oliver Cromwell was buried. His friends feared that his remains might be disturbed if he was buried in London, and the body was taken to Northamptonshire, according to tradition, to be buried in the Claypole Chapel. Canon's Ashby, Castle Ashby, Althorp with its valuable library, Burleigh House, in itself a history and a museum, were briefly touched upon, and Mr. James observed that the text, "NISI DOMINUS," forming the stone parapet at Castle Ashby, had been selected as the motto of the Northamptonshire Society from its appropriateness to their work, and out of respect to the late Marquis of Northampton, formerly President of the Archæological Institute. He then alluded to Holdenby House, Sir Thomas Tresham's triangular lodge at Rushden, and his house covered with symbolism at Lyveden, the ruins of St. John's Church at Boughton, and of the church at Brackley, the Saxon Nunnery at Weedon, and the Priory of Catesby. Some remarks were also made upon the Norman Church of St. Peter's at Northampton, and the churches between Northampton and Peterborough. In conclusion, Mr. James observed, that in offering these observations he had felt how little worthy they were of that erudition and research which characterised the ordinary transactions of the Institute ; they were only intended to supply a popular catalogue of the rich subjects which this county offered to diligent students. A county that could offer the oldest Church, the oldest Font, the oldest Christian Monument, the oldest Council Chamber ; the county within which were fought two such decisive and important battles as those of Northampton and Naseby ; linked with the history of so many of our queens ; so unique in memorial and ecclesiastical architecture ; with so noble a cathedral, and with such antiquity for its peculiar sport ; so plentifully stored with nobility and gentry, that Norden.

styled it the "Herald's garden"; a county, the language of whose common people, according to Fuller, was the purest of any shire in England; "the worst foot of whose soil," sang Drayton, "was equal with their best;" touching nine counties, yet deriving all its rivers from itself; "an apple," said Fuller, "without core to be cut, or rind to be thrown away;"—a county with so many gifts of nature and of art, might surely arrest their attention without any inaugural recommendation from one who, though not a native, had found in it excellent friends and a happy home. And, although it was not for him to welcome them, but for others whose position entitled them to the honor, yet he trusted that he might be excused if he said that all strangers might rely, as he could confidently assure them, on finding no less kind and hearty welcome in Northamptonshire than he had himself experienced.

A vote of thanks to Mr. JAMES was proposed by the Hon. Lord NEAVES, and seconded by the Lord BISHOP OF LINCOLN, who expressed very warmly his appreciation of instruction conveyed in the discourse to which he had listened with so much pleasure. The Institute had made choice of the diocese of Peterborough as the locality to which attention would be chiefly directed during their meeting; and he could not refrain from regret that the venerable Bishop of that diocese had been unable to be present, and to express the sanction and encouragement which he desired to give to the Society. Science, however, the Bishop of Lincoln observed, knew nothing of diocesan boundaries; the members of the Institute, he had learned with pleasure, proposed to pass over into his own diocese, and to visit the churches of Stamford and the ruins of Croyland. The progress of archæological science had an important bearing, as he felt assured, on the welfare of the people and of the church. Some might suppose that much of the objects of a gathering like the present, had been attained by meeting to listen to such an essay as that which Canon James had just given,—or perchance to spend a pleasant summer's day, and to be drawn together by kindly feelings and social intercourse. That, however, the Bishop remarked, is not all; in addition to the benefits he had alluded to, archæological science has an ameliorating influence upon the character. In these days there is a disposition to live too much for the present; as travel in a foreign country has a tendency to unite men of different nations in feelings of brotherhood, so, when they were brought face to face with times past, did they feel that they had the same brotherhood, the same hopes, the same fears, the same duties, and the same everlasting future as those who had gone before them. He felt that such sobering thoughts were very necessary at a time when the progress of science made men more confident in their own powers, and induced them to look back upon their ancestors as very ignorant and altogether in the dark. It was not unprofitable to be led back by the contemplation of cathedrals and other buildings to the conviction of the truth that their ancestors, whom they regarded as so inferior, in their powers of construction were never surpassed, and in their acquaintance with the æsthetics of form and colour were never equaled. Taking a practical view, he thanked the Architectural Society of his own diocese for having called attention to churches which were falling into decay, and for having given an impulse to the work of church restoration which now daily progressed. Archæological science is not merely a science which has relation to the past; it has a practical bearing on the work of our daily life.

Whilst the Bishop of Lincoln was engaged in addressing the meeting,



the noble President arrived, accompanied by Sir John Boileau, Bart. Lord TALBOT, having taken the chair, offered a few appropriate observations in regard to the encouraging prospects presented to the Society, and expressed his regret at the unforeseen disappointment by which he had been deprived of the gratification of taking his accustomed place in the inaugural proceedings of the meeting.

After the usual acknowledgments, and notices of excursions and other arrangements having been announced by the Rev. E. Hill, the meeting adjourned. The Temporary Museum was then opened, by the kind sanction of the Dean and the authorities of the Training College, in the Practising School on the North-side of the Cathedral.

A courteous invitation having been given by the Rev. W. Strong to visit Thorpe Hall, a party of members proceeded thither; they inspected the house and its gardens: the building elicited no special remark, except one which threw a doubt on the common belief and tradition that the architect was Inigo Jones. From Thorpe Hall, the visitors, under the guidance of Mr. J. H. Parker, proceeded to the church. A slab of stone in a cottage garden at the entrance to the village attracted attention; it was thought probable that it had formed the base of a wayside cross. The church, Mr. Parker remarked, is of the Early English style, date c. 1260; it is very plain; the plan is as simple as its construction—a nave and two aisles. The fabric is of coarse rubble, without a buttress or stringcourse in any part, and having everywhere, except at the east and west ends, its original windows of two plain lancet lights. The east window, of three lights, is a poor specimen of Perpendicular work, cinque-foiled in the head under a four-centred arch. There is a similar window at the west end. The aisles are divided by three obtusely-pointed Early English arches on each side, resting on circular pillars with well-moulded capitals and bases. There is no chancel-arch, the roof being continuous from end to end. Brackets at each end of the aisle indicate that altars existed. In the chancel is a trefoiled piscina: also two altar brackets, and a small aumbry. There were at least four altars in this unaltered Early English church. A somewhat novel theory was advanced respecting the use of low side-windows in mediæval churches, namely, for the administration of the Sacrament outside the church by means of a cleft stick to persons suffering from the plague. The adjacent tower, called Longthorpe Hall,<sup>1</sup> was opened for inspection by Mr. Warwick, the occupier. Mr. Parker observed that it is of about the same age as the church: it is an ordinary fortified house of the period, and probably stood originally in the form of a square with a tower at each corner, only one tower now remaining. The lower story was vaulted as was common in such houses; this was a security against fire, and they often had a staircase outside. The second story chamber had also a vaulted roof, and the windows have shouldered arches. The upper story was never vaulted; the pyramidal roof is modern, though probably on the plan of the old one, resting upon the inner edge of the wall: by this arrangement the thickness of the wall, or the space between the line of the roof and the parapets, was left as an "alure." The parapet is singular, having loopholes instead of open battlements. The corners are raised, and stand in the place of turrets. The building was entirely domestic though fortified, and it probably had a moat around it.

<sup>1</sup> Figured in Domestic Architecture, vol. i. p. 153.

At the evening meeting the chair was taken by the Rev. Lord ALWYNE COMPTON. Mr. Parker read a paper on the Domestic Architecture of the district. Mr. E. A. Freeman then made some remarks on the character of the churches of Northamptonshire, especially in the northern district. Northamptonshire being a long, obliquely placed county, touching more upon other counties than any shire in England, there are great differences between various parts of it; the northern and southern ends differ widely both in scenery and in the character of the buildings. The northern churches are generally very superior to the southern, and are distinguished by the beautiful spires of which the south part has few. There are several points in which the churches of the two divisions of the county agree. Northamptonshire is preeminently the region of moderate-sized parish churches. The monastic buildings, except at Peterborough and a fragment at Canons Ashby, seem to have perished: they neither exist as ruins nor are they preserved as parish churches. There are no examples of churches of the parochial type, but of a scale equal to minsters, like those of Coventry and Newark. Very small churches without aisles or towers are by no means common. A Northamptonshire church has most frequently a nave, chancel, nave-aisles, and western tower; the chancel often has a chapel on one or both sides; regular choir-aisles, common in the eastern counties, are not usual. There are examples of central towers, and of transepts without central towers, but neither of those arrangements is common. The roofs are commonly low, nor is the low roof always of late introduction; it became the prevailing form in the xiv. cent., some, as at Warmington, belong to the xiii. cent. Connected with the use of the low roof is the use of the clerestory, of which instances occur in the xii. and xiii. cent., and the practice became predominant in the xiv. The square-headed windows, one of the peculiarities, is also of early introduction; xiv. cent. examples are numberless. Good square towers, without spires or octagons, are rare; Titchmarsh is almost the only example of importance: there is a remarkable one at Whiston, on a small scale. The octagon in various forms, whether as a finish to a square tower or as a support to a spire, is characteristic. The octagon is characteristic also of Somersetshire, but it is used in different ways in the two counties. The Northamptonshire octagon, with, perhaps, the solitary exception of Stanwick, is set on a square tower of which it forms the finish; the Somersetshire octagon rises from the ground, or at most is itself finished with a square base. The spires, for which North Northamptonshire is as famous as Somersetshire is for its towers, are mainly of two classes. The earlier is the broach, where the spire overhangs without a parapet, and forms a roof to the tower. In the later type the spire rises from within a parapet, and, in richer examples, is connected with the tower by pinnacles and flying-buttresses. Sometimes, instead of these, there are turrets at the angles, and the battlements are pierced with eyelet-holes. The broach, though the earlier form, is continued in the later period, many Northamptonshire broaches being of Decorated work, and some of Perpendicular. The broach is common in Gloucestershire, but the form differs from the Northamptonshire type. The Gloucestershire broaches are slender, with small squinches, spire-lights of small projection, and a marked bead along the angles. The earlier Northamptonshire broaches are massive, with large squinches, and spire-lights boldly projecting like the fins of a perch; and, though this massiveness is diminished in later examples, none probably become so attenuated

as many are in Gloucestershire. The general character of Northamptonshire churches ranks high ; perhaps there is no county where the average is so good. The finest are hardly equal to the best Somersetshire churches, but on the other hand Somersetshire has a greater number of small and poor churches. The Northamptonshire churches, from their outlines, have neither the picturesque effect of those of Kent, Hereford, and Sussex, where high roofs and a variety of high gables are common, nor have they the majesty of parochialized minsters or great cruciform parish churches. But there is no district where the succession of styles can be studied in such a series of good examples of every date, nor where better specimens can be found of nearly every detail and every part of the building. There is however one remarkable class of exceptions. Northamptonshire contains singularly few good internal roofs. The painted ceiling of the cathedral and the noble wooden vault at Warmington stand each by itself, neither in the least degree being characteristic of the district. There are a few Perpendicular wooden roofs of low pitch, but, as a general rule, an observer familiar either with the grand coved roofs of the west or with the trefoil roofs of the east, would look on the roofs of Northamptonshire with contempt. In regard to styles, Northamptonshire has no one prevailing style ; it has admirable work of all dates. The series ranges from the Roman *basilica* at Brixworth to Whiston, the last Perpendicular church of good style in England. Nowhere are there so many examples of what are held to be " Anglo-Saxon ; " among them is Earl's Barton Church, the most striking example of that style. Norman work is common ; many examples are good. The Transition from Romanesque to Gothic exhibits interesting forms, especially in the north of the county. The common type of Transition, the pointed arch with Romanesque details, is less common ; it occurs at Rothwell. What is most characteristic of Northamptonshire is the long retention of the round arch, even when all other details are Early-Gothic. The Early English of Northamptonshire is abundant ; the first beginnings and gradual development of tracery can nowhere be better studied than in the churches in the north of the county. The confirmed Decorated style has peculiarities, such as the constant use of the square head in windows, and the prevalence of reticulated tracery and ogee heads in windows. The Perpendicular is of a kind intermediate between that of the two great Perpendicular districts, Somersetshire and East Anglia, and has not the same marked features as either. Late in the style are some good buildings, as Whiston and part of Brington, which combine the use of the four-centred arch with a singular beauty of detail. In Somersetshire, though the four-centred arch is often used, it does not appear commonly in the best examples, and what is most characteristic is the slight difference between early and late Perpendicular. In Norfolk the late Perpendicular runs into every possible discrepancy of style. Such a church as Whiston differs from either ; it is essentially late, but still in no way debased or extravagant.

WEDNESDAY, July 24.

A meeting of the HISTORICAL SECTION took place, by kind permission of the Head Master, in the Grammar School, the chair being taken by the Very Rev. the DEAN of ELY, President of the Section, who opened the proceedings with some preliminary observations on the early history of the great monasteries of the fen-district.

The following memoirs were read :—

Observations on the Local Nomenclature of Northamptonshire; by the Rev. JOHN EARLE, M. A., late Anglo-Saxon Professor in the University of Oxford.

Notices of certain existing landmarks of early Ecclesiastical History; by the Rev. ABNER W. BROWN, M. A., Hon. Canon of Peterborough.

In the afternoon an excursion was arranged to visit Barnack, Wittering, and Castor. At Barnack, the Rev. Marsham Argles, Canon of Peterborough, having hospitably received his visitors at the rectory, conducted them to the church, believed to be one of the earliest constructed of stone in this country. The style displayed in its tower has been well described as carpentry in stone. The exterior, with its lines of "long-and-short" stones and its sculptured bas-reliefs, resembling the sides of an obeliscal cross, each surmounted by a cock or other bird, was minutely examined, and much difference of opinion arose whether the sculptures were coeval with the structure. The interior gave rise to a still more animated discussion. The rector detailed the progress of the restorations effected during the last ten years. The most important, in an architectural point of view, has been the clearing out of the interior of the tower, which he found a receptacle for coals. It was separated from the nave by a wall; when this was removed not a single mark or subsidence was found in the circular arch above, and it now stands open to view from the nave. Several windows were opened in the tower, but that to the west is the only original one which now admits light. Next the west wall was discovered a stone seat buried in the soil, and afterwards stones forming parts of other seats were found on the north and south sides; when the original level was reached, it proved to be a floor of plaster worn from east to west by Saxon or Danish feet. Mr. Argles admitted that, on the first discovery, when he reflected that this was in early days the only stone building in the kingdom of Mercia, he imagined that he had lighted upon a Saxon council-chamber. It was, however, his desire to advance no theory, but to solicit the judgment of more experienced architectural critics. Mr. Parker remarked that this was one of the earliest stone buildings in England, but of what period he could not affirm. It was recorded that churches were built of lime and stone when they were restored by Canute, after his becoming a Christian. This was soon after the year 1000, when alarm about the expected millennium had subsided. It was recorded that the church was burnt by Sweyn, and afterwards granted to the Abbey of Peterborough in 1040. He had remarked that such grants were often made shortly after the erection of churches, or that they led to their rebuilding, and he would assign the date of the existing structure to that period. Mr. Earle observed that he recognised in this structure the monument of an usage known to have prevailed in the early age of the Christian Church, when ministers of religion were not merely priests but teachers, and not only children, but men and women unable to read assembled as catechumens, to learn the elements of Christian faith. Such was still in some degree the Sunday-school in Wales; in the Irish "Annals of the Four Masters" there are passages commemorating the teachers eminent in certain districts. The visitors proceeded to examine the church, which contains portions of every known style, the oldest part being the Saxon tower, the north, west, and south sides of which contain, at equal distances, three square-edged ribs or strips of stone. The stages are divided by a groove-like string-course, along which runs an iron belt to strengthen the walls, which support an octagon

flanked by four pinnacles, and surmounted by a low spire, evidently a very early example of Early English work. The belfry windows are of two lights, under a semi-circular moulded arch, which rests upon three detached shafts having moulded capitals, the dog-tooth ornament running down the outside of the shafts. At the angles of the tower are the singularly placed stones, peculiar to Saxon masonry, known as "long-and-short work:" the length of each stone in a horizontal position varies from about 1 ft. to  $3\frac{1}{2}$  ft. On the first stage of the west wall is a window, blocked; it has a triangular head, i. e. two straight stones placed on end upon the imposts, and resting against each other at the top. Between the two southernmost ribs of the upper stage is a similar window, also blocked; and, in the centre, resting on the stringcourse in an upright position, is a stone, the shape of which, together with the sculpture on its face, somewhat resembles a coffin-lid of the thirteenth century, but the work is very rude. At the top of this stone is a bird. The principal entrance to the Saxon church was on the south side of the tower; the doorway remains, but the entrance to the interior is obstructed by an Early English stair-turret. The only portion of Norman work that remains are four arches of the north aisle, of great span and richly moulded, supported by cylindrical shafts having capitals richly carved. One of the capitals shows an entwined serpent, with its head resting upon a flower. The shafts of the south aisle are Early English, clustered, and banded in the centre, supporting semi-circular arches. The font of this date is very rich: its thick central stem is surrounded by an arcade having trefoiled arches, the whole supporting a cylindrical bowl enriched by two rows of roses in relief and other ornaments. In the wall of the north chantry are two effigies—a cross-legged knight and a lady. The exterior of the south chantry, dedicated to the B. Virgin, is a rich specimen of the Perpendicular style. In the interior, over the north side of the altar, is a tabernacle, with an elaborate sculpture in high relief, of the Conception of our Lord. The Virgin is represented kneeling before a desk, in the clouds above are three angels supporting a book, from the midst of the clouds issue three rays, which enter the bosom of the Blessed Virgin. On a scroll above are the words "*Maria Jesus in contemplacione sua.*" In the churchyard are several stone coffins of the thirteenth century, of which some had contained remains of infants, each coffin exhibiting a cavity for the head. A hope was expressed that these would be carefully preserved: the discovery of small stone coffins is rare. The excursionists, on leaving the village of Barnack for Wittering, passed innumerable hillocks, marking the site of the stone quarries that supplied stone for many mediæval churches. The party soon reached Wittering Church, a fabric of early date. It has the long-and-short masonry at all its four angles; the chancel-arch is of massive and rude work, the peculiar abacus upon which it rests on either side appeared, as Mr. Parker remarked, to be unfinished and intended to be ornamented with sculpture or painting. The date of this arch is about 1050, somewhat later than that at Barnack. The arch and the jambs are rudely moulded; the same mouldings seen in the arch appear to be carried through the capitals.—immense plain blocks, which had evidently occupied little of the mason's care after being taken from the quarry. The first addition to the Saxon church seems to have been a Norman aisle (about 100 years later than the Saxon work), of which there are two bays, the massive pillars supporting arches, the mouldings of which display the chevron, billet, lozenge, nail-

head, and star ornaments. The stone steps which led to the rood-loft remain. From the north side of the rood-loft, about ten feet from the ground, is a squint from which a view of the altars in the chancel and the chantry on the north side of it could be obtained: it is in an unusual position. In the chapel a Sepulchre in the north wall has been filled up with masonry, the architrave only being visible. There is a Norman circular font, the drain being at the side instead of in the centre of the interior of the bowl.

From Wittering the excursionists proceeded to Wansford, where some of the party halted to examine the very curious Norman font (figured in Mr. Simpson's work on Fonts). The access into the church is under a Grecian porch, date 1663, and a fine Norman inner doorway.

On their road to Castor the party passed by the little Norman church of Sutton, which has no tower, but only a small campanile for two bells: a few persons turned aside to notice its singular low chancel-screen of stone, and the stone bench that runs along the wall of its south aisle, terminated by a couching lion with a monster on his back. This bench is probably coeval with the fabric. The original plan of this church consisted of nave, south aisle, and chancel; in the thirteenth century a south chantry was added. The aisle is divided from the nave by two bays, the chamfered arches being circular. The chancel-arch has been taken down, and its space to the roof filled with plaster supported by a wooden beam that rests upon the abacus of the very richly carved Norman capitals. In the east wall are two altar-brackets, and between these, near the floor, is an aumbry—a somewhat unusual position for such a recess. There is also a trefoil-headed piscina in the wall on the south side of the altar. The north door is Early English, and the three windows on the nave side are Perpendicular. In the north wall of the chancel is a transomed window of three lights under a square head, and near it is a curious, small, trefoil-headed window, blocked, its position being too high for a lychnoscope. This church is worthy of attentive examination. Between the west end and the river Nen, an old residence has been recently taken down, and a fine building erected on its site by an early and kind friend to the Institute, William Hopkinson, Esq., F.S.A., who has carefully preserved a double lancet from the old house, the hollow of the hood-mould of which is enriched with the tooth-ornament; this thirteenth-century fragment now lights the staircase of the new residence. At Castor the Rev. Owen Davys explained the remarkable features of the church. Taking a view from the south-west, he remarked that its tower presented the most beautiful example of enriched Norman design with which he was acquainted; he preferred it to the towers of Tewkesbury, Norwich, and Exeter. The abbey church of Peterborough is recorded to have once possessed a magnificent Norman tower of three stories, and this at Castor probably resembled it on a smaller scale, there being two stages or stories above the arches on which it is raised. The whole was probably surmounted with a roof, like that at Old Shoreham in Sussex, instead of the present Decorated spire. Some of the scalloped ornamentation of the tower of Castor is paneled, as at Hadiscoe, other features are peculiar. The original plan was probably a plain cross with an eastern apse. Of the latter there is no evidence, the present chancel being Early English. When the south transept was enlarged the old Norman corbel-table was re-erected, and over the south door of the chancel is still preserved a tablet recording the

dedication,—“xv. Kal. Maii, 1124.” Though this date is not incompatible with the style of the church, it cannot be relied on, as the last figures seem to have been cut by a later hand, and are incised instead of standing in relief. A Norman sculpture over the south porch represents the Saviour, nimbed, his right hand raised, the left holding a book. At the east end of the north aisle remains a portion of a shrine, supposed to be that of St. Kyneburga, sister to Peada, King of Mercia; she built a church here in 650.

The party then returned to Peterborough, and joined the Ordinary, at which the members assembled at dinner on this occasion for a social gathering, at the Great Northern Hotel, Lord TALBOT DE MALAHIDE presiding. In the evening, on the kind invitation of the Dean, the archæologists proceeded to a *conversazione* at the Deanery which was numerously attended. The Museum adjacent to the Deanery gardens was lighted up. In the Deanery hall were placed the members of the cathedral choir, who, under the direction of the Precentor, sang at intervals during the evening a selection of appropriate music.

#### THURSDAY, July 25.

A large number of the members proceeded by special train to Oakham. According to ancient usage on the visit of a peer, a horseshoe was affixed on the castle gate in memory of the visit of the noble President of the Institute. It was of unusual size, and the customary formalities were duly observed. Mr. Parker pointed out the remarkable features of the Castle, of which Mr. Hartshorne has given an account in this Journal, vol. v. p. 124.<sup>2</sup> The train then brought the party to Stamford, the archæologists alighting on the site of the Saxon castle built by Edward the Elder to check the Danish garrison of a castle on the north side of the Welland. The nunnery of St. Michael, founded by William de Waterville, Abbot of Peterborough, subsequently occupied the site. Thence the visitors, who were received by the Mayor, the Rev. C. Nevinson, Mr. Paradise, and other residents at Stamford, proceeded to St. Martin's Church: here are magnificent monuments to persons of the Cecil family, including Lord Treasurer Burleigh; also an original altar-stone marked with five crosses, and rich stained glass. Some remarks upon the stained glass were made by Lord Alwyne Compton, Mr. Michael Bloxam, Mr. Parker, and others, a difference of opinion prevailing whether that in the south aisle was English or foreign. The site of the Hospital of St. Thomas of Canterbury, at the north end of the bridge, was then visited, the only visible remains of it being a Norman buttress. After examining the Norman doorway in Queen's Head Passage, the visitors entered the Town-hall, where the corporation regalia were inspected; several of the objects are equal, for value, beauty, and workmanship, to any in the kingdom. The large silver gilt mace with the punch-bowl and cover weighing 16 lbs. 7 oz. were presented to the town by Charles Bertie, Esq., as appears by a Latin inscription. The bowl, presented in 1685, holds five gallons. The mace, which weighs 20 lbs. 6 oz. 15 dr., was given by Mr. Bertie, in the mayoralty of Daniel Wigmore, in 1678. There is also a small antique mace without any inscription or hall mark; its history is not known. Mr. Octavius Morgan came to the conclusion, from the workmanship and heraldic decoration, that this mace was of the time of Edward IV. who granted

<sup>2</sup> See also Domestic Architecture, vol. i. pp. 4 *et seq.*; vol. ii. p. 36.

a charter to the corporation conferring important privileges. He visited Stamford in great state in 1462 and 1473, lodging at the Friars Minors. The fine crypt (thirteenth century) at Mr. Pollard's, opposite the town-hall, was inspected. St. John's Church was also visited; here Mr. Edward Freeman made some observations on several of the churches, in illustration of his general remarks (before given) on the buildings of Northamptonshire and the neighbouring counties. In several of the Perpendicular interiors the clerestory windows are placed irregularly without reference to the number of arches, while both in Somersetshire and East Anglia the division into bays is commonly observed, and the bays are divided by shafts either rising from corbels above the pillars or direct from the ground, but with this difference, that in Somersetshire we commonly find one large clerestory window in each bay, and in East Anglia two small ones. Mr. Parker called attention to the carved figures upon the ceiling, and to the position of the entrance to the rood-loft, as similar to many found in the eastern counties. The carved figures of archangels, angels, and cherubim, are curious, and the remains of the chancel-screen were examined. At St. Mary's, Mr. Parker pointed out its architectural features. He described it as a church of the thirteenth century, exhibiting alterations at different times. The Early English church had nave and aisles, without a clerestory. The west doorway is fine, but the circular arch may be set down as being a late addition. The responds in the nave are good, and the boldly-carved capitals evidently early in the style. The clustered pillars and embattled capitals in the nave appear to be Decorated (fourteenth century). The use of certain openings in the tower, which, before being blocked, commanded a view of the interior, has not been explained; they may have been for an officer of the church stationed in the tower to know the precise moment of the elevation of the host, when he would ring the bell to acquaint those not attending the service in the church, or they may have given access to a minstrels' gallery. The paneled ceiling of the golden choir, or St. Mary's chapel, is very fine. On examination of the Phillips' monument here, Mr. Bloxam said that the armour of the male effigy (Sir David Phillips) is of the time of Henry VI.; the monument itself is *circa* *t.* Henry VIII., and it is an excellent specimen of the Italian school of art then prevalent.

The archaeologists were then very hospitably entertained at a luncheon, at which the Mayor of Stamford (H. Johnson, Esq.) presided. After suitable acknowledgments of the kind welcome with which they had been received in this ancient town, they proceeded to visit St. George's Church, and the monastery of St. Leonard's without the walls, founded by Wilfrid about the middle of the seventh century. There remains, however, nothing older than the twelfth century. The Grammar-school (formerly St. Paul's Church) was then visited: it is next in antiquity to St. Leonard's Priory. In passing along High-street, the Perpendicular doorway at the shop of Mr. Dennis was examined. Brown's Hospital was next visited, and in the audit-room there the Rev. C. Nevinson gave an account of the foundation. Mr. Parker observed that the place in which they were assembled was the hall of the hospital; on descending to the chapel he pointed out that the arrangement was similar to that of other domestic chapels in mediæval erections; the room above would open to the chapel, and service might be heard there by inmates when there was not space below. There is a stone altar-slab with five crosses in the chapel, forming part of the pavement. At All Saints' Church Mr. Parker



invited attention to the beautiful capitals of the pillars in the south aisle ; their date being about 1230. The clerestory is of the time of Henry VII. The Early English blank arcade on the walls of the exterior is almost unique. Lord Talbot remarked that he knew of only one other similar example of arcade-work round the church, namely, at Leuchars, in Scotland, which is Norman. (Figured in Billings' *Eccles. Antiqu. of Scotland*, vol. iii.) The remains of the hall of the castle, *t. Edward I.*, with the usual three doorways at the lower end, were then inspected.

In the evening a meeting of the Section of Antiquities was held in the Corn Exchange, the Chair being taken by OCTAVIUS MORGAN, Esq., M.P., when M. H. BLOXAM, Esq. read a communication upon The Monumental Remains in Peterborough Cathedral.

The Rev. J. LEE WARNER read a Memoir on the MS. Chronicle and Chartulary of Robert Swapham, preserved in the Cathedral Library.

#### FRIDAY, July 27.

A meeting of the HISTORICAL SECTION was held in the Grammar School, the Very Rev. the DEAN of ELY presiding. The following memoirs were read :—

On the Ancient History of the Fens to the South of Peterborough ; by Professor BABINGTON, M.A., F.R.S., Fellow of St. John's College, Cambridge. An excellent Map of the district was exhibited, showing the Cardyke and other Roman vestiges, with the more recent channels cut for the drainage of the Fens. Professor Babington stated that he was only acquainted with the southern portion from Peterborough to Cambridge : the whole of that district was composed of clayey soil, almost destitute of stone, therefore a bad country for drainage, although there was a natural fall to the sea. Peterborough was situate forty-five feet above the level of the tide at Lynn, and Cambridge fifty-one feet. In those places in the fens which had been selected for building towns and villages there was a gravelly rather than a peaty soil. He did not give any credit to the supposition that at one time the fen district was one large estuary. In the time of the Romans, as he believed, it was a plain, well drained, with roads ; after they left, it was neglected till the times of James I. and Charles I., when it became impassable. That it was cultivated at a former period is confirmed by the fact, that remains of plants and trees are found below the surface which do not grow on a peat soil. Malmesbury, in the twelfth century, describes Thorney as a paradise, with orchards, gardens, and vineyards. Since that time the rivers had been diverted from their natural course. The Nene formerly passed through Whittlesea Mere and another branch ran down to Lynn ; the Great Ouse formerly went to Wisbeach, and not to Lynn. In the thirteenth century the estuary was choked up to Lynn, and the waters had to find another channel. A cut was made which diverted the Ouse and the Nene, and took the latter to Lynn. In 1490 the Middle Level was made, which restored things, to a certain extent, to their former condition. In 1650 the Bedford Level was made and a great extent of land reclaimed ; this, however, caused a great amount of backwater in the South Level, and now engineers were engaged in endeavouring to drain the district upon the same principles as it was formerly done. Professor Babington proceeded to offer some remarks on the roads formed by the Romans. The map which he placed before the meeting showed that there were three stations—Cambridge, Huntingdon, and *Durobrivæ*. In addition to the Ermine Street

road from Huntingdon to Lincoln, there was another road across the fens, not mentioned in the Itinerary; it was sixty feet in breadth, he had measured it where the breadth was now fifty-two feet. It was easy to be discovered, being formed of pebbles, which were to be found across the loamy soil, and to be traced as far as Fletton; its further course might doubtless be ascertained by careful investigation.

The Rev. EDWARD TROLLOPE, F.S.A., read a Memoir on the Cardyke. That remarkable work, as Mr. Trollope believed, may be one of a series, though complete in itself. There was another of similar character from Lincoln to the Trent. The Romans had much to contend with in the drainage of the fens, but they were not to be easily daunted when such an object presented itself as rescuing a large tract of valuable land, and bringing it into cultivation. They commenced at *Durobrivæ*, adjacent to the actual position of Peterborough, and constructed a dyke fifty-six miles in length. The name Cardyke might have signified nothing more than Fen Dyke; it had also been sometimes called Bell Dyke, a name supposed to have been given because the "Great Tom of Lincoln" had been conveyed by it from Peterborough to Lincoln. There was no doubt that this dyke had been made by Roman soldiers, who were almost as well versed in the use of the spade as the sword; it is, however, probable that the natives were compelled to assist in the most laborious part of the works. The date of the Cardyke was uncertain. Stukeley had supposed that it was formed in the time of Nero. The probability is that it was made in the time of Agricola, A.D. 79, he was recalled in A.D. 84; some had supposed it was in the time of Hadrian. After the Romans left Britain, the Cardyke was neglected. It was originally about sixty feet wide and eighty feet deep. Mr. Trollope believed that he was the only antiquary who had dared to encounter these fens, and trace the entire course of Cardyke.

After the discussion that followed, in which Mr. Earle, Mr. Octavius Morgan, Mr. Robert Chambers, and other members took part, Mr. E. A. Freeman delivered a discourse on Crowland Abbey and earl Waltheof, preparatory to the visit to Crowland on the following day.

In the afternoon a meeting was held in the Corn Exchange, and the following remarks were read by Sir CHARLES ANDERSON, Bart., on the west front of Lincoln Minster, and on the works now in progress there.

"The west front of Lincoln Minster consists of early Norman work of the time of Remigius, of Norman work of more ornate character of the time of Bishop Alexander, of Early English wings and upper story, and of later additions to the Norman towers; there are three Perpendicular windows and niches, with statues of the same date. The work of Remigius is distinguishable by the wide joints of the masonry and the square form of the stones of which it is composed. Mr. Parker having expressed a desire to examine the façade, I accompanied him to Lincoln last year, and we spent several hours in exploring the interior walls and passages, an intricate and perplexing expedition; but we were rewarded by a discovery which satisfactorily confirmed what that able ecclesiologist had suspected, that at the period when the three rich doorways were inserted, the capitals of some of Remigius's pilasters had been replaced by others of a later character. On the outside there was some difficulty (owing to their distance from the eye) in ascertaining this; but, in a portion of the older work concealed by Early English casing, and by that casing protected from the weather, we discovered, by means of a ladder and by aid of a lantern, that, flanking one of

the large Norman arches, there was on one side a capital of Remigius's time, dark and weather-stained, and on the other a richer capital, fresh as from the mason's chisel. This capital is not likely to have been placed there in modern times, it is in a dark nook, scarcely visible except by artificial light; the inference is that the change from Norman to Early English was taking place in the time of Alexander, and that the Early English work was added almost immediately after the capital was inserted. There is a great deal that is interesting behind the exterior screen—the bases or roots of the additions to the towers, elastic stone beam, &c. Above the stone roof, below the present gable, is the mark of another high-pitched roof, probably of Early English date, and this leads to the conjecture that there was a nave partly Norman and partly Early English before Grosseteste began the present nave. If this were so, it may account for that irregularity in the line of the vaulting between the towers and the nave, if the northern piers were built in the time of the Norman ones, and the southern piers extended south to widen the nave up to the point of junction with the choirs of St. Hugh; and this seems probable, because the work of Grosseteste began in consequence of the fall of the tower. After all, the progress of the building must be a matter for speculation, subject to conjectures and doubts difficult to solve. And this brings me to the points to which I desire specially to call attention."

"First, the duty of making every effort to promote the preservation and classification, by competent persons, of the records of these grand ecclesiastical buildings, which from their magnificence may be called monuments of the nation's progress in art, so as to be accessible to those who are desirous of examining them for literary purposes. The fabric rolls of York Minster have been published by the Surtees Society, and form a curious history of the progress of that building. The care taken of the libraries and documents both at Durham and York is highly creditable. Of the state of the records at Lincoln I cannot speak, but judging from the position of one interesting document, an original copy of Magna Charta, we cannot augur well for the rest. This has been suspended for many years over the fire-place in the office of the Registrar, subject to the effects of smoke and light, instead of being preserved in the cathedral library. I believe that a box or drawer of cedar is the best receptacle for parchments, such as were used in the Record Office under the guardianship of our late lamented friend Mr. Hunter, whose name I am glad to have an opportunity of mentioning with regard and respect."

"Secondly, as these cathedrals are National Monuments, the public have a right to see that they are carefully handled; that no improvements or restorations, as they are (often very improperly) called, be made without the opinion of the most experienced authorities. Well-intentioned zeal without knowledge is apt to make sad havoc. The Chapter of Lincoln meritoriously spends a considerable sum annually in external repairs, and if these were confined to the keeping of roofs in order (and the leaden roofs are well kept), there would be no cause of complaint; but, when we see such doubtful expenditure as is now going on at the west front, whilst the interior requires every attention, I cannot refrain from alluding to it. I would by no means censure the masons; they are careful, well capable of copying old work and executing new; they only do what they are ordered. In alluding to the interior, I would point to the decay of the Purbeck shafts; the modern yellow and white wash which conceals the colored patterns on

the vaulting of the nave and aisles; the dust, damp, and dirt in the chapels and choir. When the west front was repaired, about 1811, the decayed pilasters in the arcades were replaced by new ones of Yorkshire sand-stone, as being at that time thought to be more durable, but some have perished, and, during the heavy gales of the last two years, have fallen. I believe that, with the exception of replacing these and fastening others, nothing was required. The rest of the front was in repair, presenting an uniform tint almost equal to that of Peterborough, charming to the eye of the artist and of that increasing body of educated men of all classes who are able to appreciate artistic beauty and to discriminate between good and bad taste. But last year the south flank of the front below the tower was scraped, so as to present a surface of new yellow stone. This year the north side has suffered the same operation; so that the centre presents a dark square between two stripes of yellow. It is contended by the advocates of the scraping system that the surface will soon be of one color again; but if so, why scrape it at all? or, being scraped, why not mix some soot and water, and by a fire-engine on a dry summer day stain it to harmonise with the rest. As well might a surgeon scarify a limb whilst curing a wound, or a sculptor, after adding a new head or leg to an antique, scrape the trunk to make it as white as the new marble. In many cases of restoration much original work is removed, which, if left, would last for many years, and in its mouldering state retain more of life and beauty than a modern copy. The exterior of a cathedral should be as tenderly handled as an original picture or an antique statue; every alteration or restoration should be chronicled in a record kept for the purpose. Beverley Minster is an instance of judicious treatment. There, no stones have been removed except such as were wholly decayed, the rest being left intact. The state of the building reflects no slight credit upon those who administer the fund left for its preservation. The same enlightened system seems to be pursued at Peterborough, than which no cathedral, except Salisbury and Ely, has a finer tone of color. Where stone is so decayed as at Chester, it is difficult to pronounce what should be done, but at Lincoln Cathedral, where the surface is, on the whole, perfect, there is no plea for inflicting on it the fate of Marsyas; it should rather be left to the more kindly treatment of the clouds, the smoke, and the rain. The Society of British Architects have, I believe, unavailingly remonstrated against the scarifying process: had I not been justified by their opinion I should not have ventured to have spoken so strongly, though I have long regretted the practice. In conclusion, I beg to say that my object on the present occasion is to aid in promoting an intelligent and careful watch over our cathedrals, and such preservation and arrangement of their records as is due to the public, which is awakening to a sense of their value as auxiliaries to the History of the Nation."

Professor WILLIS then delivered his Discourse upon the architectural History of the cathedral.—The Professor commenced by observing that three able ecclesiologists, Mr. Owen Davys, Mr. Paley, and Mr. Poole, had written on the subject. Mr. Owen Davys had given an excellent history of the cathedral, and an admirable account of it as it now stood, but he had not made original investigations. Mr. Paley's object was different. He had confined himself to the architecture of the building, and acknowledged that in pursuing his investigations he had adopted the same principle which he (Professor Willis) originally established in reference to Canterbury

Cathedral. He might therefore claim Mr. Paley as a pupil, and he had read his book with much pleasure. Mr. Poole had applied the same principle in his investigations as Mr. Paley, but he had arrived at exactly opposite results.

In all investigations of this nature, Professor Willis was of opinion that it is requisite to ascertain first whether there exist any contemporary documents which may throw light upon the history of the fabric, and then to let the stones tell their own tale. He then delivered a very eloquent and lucid statement of his conclusions in regard to the architectural history of the cathedral, with remarks on peculiar details and arrangements, and concluded by inviting his audience to meet him when the afternoon service had concluded; he would then take occasion to explain on the spot all the interesting features to which he had alluded in his discourse. We regret greatly our inability to place before our readers any abstract of the Professor's elucidation of the interesting subject, which he treated on this occasion with his accustomed keen appreciation of facts, and minutiae of construction, viewed in combination with documentary evidence. Peterborough will form a very important chapter in the Architectural Histories of the Cathedrals of Great Britain, which we hope to see achieved by Professor Willis. The completion of such a work will form a memorable period in the Annals of Archæology in England.

The afternoon service being concluded, the Professor commenced the promised examination of the fabric. Under his guidance every portion of the cathedral and the remains of the ancient conventual buildings, of which some highly beautiful features are preserved in the gardens of the Episcopal Palace, were examined, and he pointed out the original arrangements and uses to which the various buildings had been appropriated, as shewn in the ground-plan which Professor Willis had prepared in illustration of his discourse on the cathedral. He invited special attention to the remarkable fact that it shews scarcely any change or innovations in style; and, when it is considered that the construction of the fabric extended over a period of seventy-five years, this circumstance serves to indicate great respect for the original Norman design and for the architectural project first set forth by those who were engaged upon this grand work.

In the evening the chair was taken by the DEAN OF ELY at a meeting held in the Corn Exchange. A subject of novel and attractive description was brought before the Institute by JOHN LAMBERT, Esq., who gave a discourse on the Sarum Hymnal, with vocal illustrations. The great knowledge of the Music of the middle ages to which Mr. Lambert has attained is well-known to many of our readers, and his kind exertions for the gratification of the society, in a manner without precedent on any former occasion, were warmly appreciated.

#### SATURDAY, July 27.

An Excursion was arranged to Thorney, Crowland, and some other points of interest. At Thorney, where the visitors were very courteously received by Mr. Whiting and his family, the nave of the Norman conventual church has been preserved. The west front is a fine specimen of Norman architecture, and has a noble Perpendicular window set between the original square turrets. It is supposed to be of the early part of the twelfth century. The nave-arches and triforium are of the eleventh

century; the clerestory has been destroyed, and the arches walled up, the aisles being entirely destroyed. Its architectural features were described by Mr. Parker. There is some German stained glass, and on the north wall is a tablet to Ezekiel Danois, a native of Compiègne, pastor of the French congregation at Thorney from the time of their first coming, in 1652, until his death in 1674. The incumbent, the Rev. J. Cautley, exhibited a register of their baptisms, marriages, and burials. Their engineering skill is commemorated in the fen country in the name of "French Drove."

At Crowland the remains of the abbey-church were elucidated by Mr. Freeman, who for nearly two hours was occupied in directing the visitors from one point of interest to another, and discoursing on the various parts of the building. The Rev. Edward Moore, F.S.A., described the means recently taken to maintain the central west front with its remarkable array of statues; this work had been carried out under the direction of Mr. G. G. Scott, and the fall of the fabric, which appeared imminent, has been effectually arrested. The well-known bridge at Crowland attracted notice; it is of late Decorated or Transition style.

After luncheon at the George Hotel at Crowland, the party proceeded to Peakirk to examine its small, very ancient church, with carved oak fittings. The original church was Norman; the west front has been altered; the south aisle is Early English, and there is an Early English lancet at the end of the aisle, and another at the west front of the nave. In the church may be seen the stem of an Early English lectern, which deserves to be preserved; it is of oak, set in a socket of stone. About a hundred yards from the east end of the church is a small interesting chapel, dedicated to the Saxon saint Pega, now converted into a dwelling house called The Hermitage. It consists of a diminutive nave and chancel, with an east window of beautiful design. It is of the best geometric date. The next place visited was Northborough; the church has as a south transept a chantry of bold Decorated work, and of a magnificence overpowering to the older part of the edifice; it was erected by the last of the family of Delamere. This fine church has an unusually high spire, nearly twice as high as the tower, and remarkable for its bulging sides. Under the belfry lies a defaced effigy of a man, apparently the companion to an effigy of a female in the churchyard; the latter has the wimple. In the churchyard are several stone coffin lids of the thirteenth century. Northborough House, once the residence of Lady Claypole, a daughter of the Protector, is still more remarkable for its structure than its history. Mr. Parker pronounced it to be the best specimen of a mediæval house in this country.<sup>1</sup> It is of the age of Edward II., in plan resembling the letter H, the hall occupying the centre, whilst the butteries, kitchens, and servants' rooms were in one wing, and the chambers of the family in the other. One gable of the hall is boldly crocketed, and terminates in a beautifully-carved circular chimney. This house was surrounded by a moat and fortified walls, of which the gatehouse remains, with its original oaken gates.

At Glington Church are some effigies, which it has been thought were removed from recesses in the chantry at Northborough; but this is unsupported by proof, neither do their proportions fit. An effigy of a lady in a

<sup>1</sup> Domestic Architecture in England, noticed is figured *ibid.* p. 90.  
vol. ii. p. 252. The chimney above

wimple and long veil remains exposed in Glinton churchyard. In the tower lies a male effigy of unusual character ; it is in civil costume, with a hunter's horn at the right side, a sheaf of arrows is stuck under a strap by which the horn is suspended, and under the left arm is either a staff or a long-bow. The last object to which attention was directed was Woodcroft House, an edifice of the fourteenth century.<sup>2</sup> The moat ran directly round the walls, and in part remains, as well as the round tower at one of the angles, the scene of the cruel death of Dr. Hudson the chaplain and confidential attendant of Charles I.

After the return of the party from an excursion which presented so varied a field of interest, the members of the Institute with their friends were invited to a *Conversazione* at the Vineyard, the residence of the High Bailiff of Peterborough, Henry P. Gates, Esq., adjacent to the Cathedral. A collation was served in a marquee in his gardens ; the cathedral choir contributed to the gratification of the evening, glees and madrigals being sung ; a military band was also in attendance, and played at intervals. More favorable weather was alone wanting to the enjoyment of this very friendly reception offered to the Institute by several residents in Peterborough, who took this occasion of shewing their kind feeling towards the Society. The Museum was again lighted up, and it attracted numerous visitors throughout the evening.

On Sunday, July 28, there was full choral service at the Cathedral ; and in the afternoon the Lord Bishop of Oxford preached an eloquent and impressive sermon on the importance of the consideration of the past, in connection with man's hope of the future. His text was taken from Psalm xc. v. 2.

#### MONDAY, July 29.

The Historical Section again assembled at the Cathedral School, the DEAN OF ELY presiding.

The two following memoirs were read by the Rev. EDMUND VENABLES, in the absence of their respective authors :—

The History and Charters of Ingulfus considered ; with the intention of shewing the fictitious character of the whole of his Chronicles. By HENRY THOMAS RILEY, Esq., M.A.

On the Foundation and early Fasti of Peterborough. By the Rev. WILLIAM STUBBS, Vicar of Navestock, Essex (Printed in this volume, page 193).

At the conclusion of the meeting an excursion was made to Warmington, and several other places of interest in the direction of Oundle. The church at Warmington, according to the remarks offered on the spot by Mr. Freeman, is probably the finest specimen of the Early English style in Northamptonshire. Its details are of the richest character and worthy of attentive study ; they have been illustrated in the views published by Mr. Caveler. The church is of the familiar Northamptonshire pattern ; the western tower with its massive broach is quite of the usual type, differing from inferior examples solely in richness of detail ; it is evident from the position of the belfry-windows, that the nave never had a high-pitched roof. The triplets in the south aisle are remarkable both for elaborate detail and

<sup>2</sup> Domestic Architecture, vol. ii. p. 249.

for their position, which does not seem well suited to the form. But the great feature of Warmington is the interior of the nave with its timber vault. This nave has something of a French character, at least it does not exhibit the purely English Lancet style, free from all traces of Romanesque on the one hand, and from all tendencies to Geometrical on the other. In many of the finest French buildings windows with tracery fully or nearly developed rest on pillars which are by no means clear of Romanesque. So it is at Amiens, so it is also at Warmington; the piers, with their capitals, and the moldings of the pier-arches, are still half Romanesque, while the clerestory has Geometrical windows, early indeed, but still real traceried windows and not mere groupings of lancets. The vault again, so rare in English parish churches, except now and then in the chancel, is in itself a French feature, though the beautiful corbels from which it rises are of a purely English kind. The timber vault is more common in our great churches than some may suppose, as in the eastern limbs of Winchester and St. Albans, and there can be no objection to it when the pillars will not bear a vault of stone. Many windows at Warmington church are excellent studies of that Early Geometrical tracery in which North Northamptonshire abounds.

At Fotheringhay Mr. Freeman discoursed on the history and architecture of the Church and College. The College of Fotheringhay was a Society of secular Priests and Clerks under a Master, established by the Dukes of York, owners of the neighbouring castle, for the better performance of service in their parish church, and for other purposes for which secular Colleges were founded. The College was founded towards the end of the fourteenth or beginning of the fifteenth century; it received benefactions from several successive Dukes, and the date of the foundation seems not certain. It appears most probable that, whatever may have been planned, the College had no legal existence till 1412, when Edward, Duke of York, obtained a charter for its endowment. This is however in no way inconsistent with the belief that the choir had been built by his father Edmund, son of Edward III., as part of the preparation for the foundation. The College was suppressed with similar institutions, *i. e.* Edward VI., and its property granted to John Dudley, Duke of Northumberland. The Collegiate buildings, including the choir of the church, were dismantled, and have gradually vanished. In Queen Elizabeth's time the choir was ruinous, and she caused the bodies of her ancestors, the Dukes of York, to be removed into the nave, where she placed tombs over them. The destruction of the choir is remarkable, showing that there must have been a division in the property of the church, the nave belonging to the parishioners, and the choir to the College. This, as had been shown at Thorney, Crowland, and elsewhere, was a very common arrangement when a church was shared between a monastery and a parish, but there are not many examples in the case of secular colleges. Of the choir and collegiate buildings nothing remains except their juncture with the present church; the choir had aisles, and was considerably lower than the nave. Its loss gives the church a disproportioned appearance. The present church was begun in 1435 by Richard, Duke of York; the architect being William Horwood. The contract is preserved, and has been published by the Oxford Architectural Society. It forms one of our best sources for mediæval architectural technicalities. The site of the Castle, where the ill-fated Queen of Scots passed the last days of her sad captivity, was viewed with considerable



interest ; it is now marked, however, only by a mound, some remains of the moat, and a single mass of stone. Miss Agnes Strickland, who accompanied the party, observed that, according to old tradition, the total destruction of the castle, the scene of his mother's suffering, had been carried out by order of James I., but that tale appears to be unfounded. A Survey of the buildings exists, taken in 1625, the last year of his reign ; the materials were gradually removed, the building having become decayed. The remains were used in the last century in works connected with the navigation of the Nen, and a small portion of the building was uncovered in 1820, in digging for stone. A memoir on Fotheringhay, the collegiate foundation, &c., may be found in Nichols' *Bibliotheca Topographica*, and many interesting particulars are given by the Ven. Archdeacon of Lincoln in his *Historic Notices* in reference to Fotheringhay, where a view of the castle mound may be seen.

The fine fourteenth century church at Elton was visited, and also the manor-house of Elton Hall, rebuilt after the Restoration, but retaining a gatehouse of the time of Edward IV.<sup>3</sup> The church is a beautiful fabric, the most ancient part being the chancel and the pillars of the nave, which are Early Decorated. There are several openings in the wall, one of which is supposed to have been a light for the rood stairs, one intended for a squint, and another may have been a window from the priest's house or chamber. The party then proceeded to Tansor. The only remarkable feature in the external appearance of the church is the disproportion in the nave and chancel ; the former being of singularly extended dimensions, the latter one of the most diminutive in the series of ancient churches. But an examination of the interior, revealing the extraordinary process to which this disproportion is owing is of high interest.<sup>4</sup> There are numerous features of great interest in this fabric, rendering it a subject of unusual value to the ecclesiologist ; it is probable that, as at Raunds and Kings-thorpe in the same county, a portion of the chancel was taken into the nave, an encroachment which in this case may be referred to as early a period as the thirteenth century. There are two good door-ways, one of them retaining much Norman character, but it is probably contemporary with the Early English portions of the church, amongst which the south door-way is to be numbered. There are some remains of mural painting ; and in the chancel may be noticed several stalls of good character, stated to have been brought from Fotheringhay on the dissolution of the Collegiate establishment and dismantling of the choir.

After a hurried inspection of the once collegiate church of Cotterstock, with a stately choir, a noble specimen of Decorated architecture, the excursionists hastened to Oundle, reaching that place so near the time fixed for the train to Peterborough, that little more than a glance at its objects of interest could be obtained. A small number, however, lingered behind, and availed themselves of the courteous invitation of the Vicar, the Rev. J. Nussey, who guided them to the church and other buildings in the town, including the ancient hostelry, the Talbot, said to have been built with the materials of Fotheringhay Castle.

<sup>3</sup> See *Domestic Architecture*, vol. iii. p. 251.

<sup>4</sup> See a detailed notice of this curious church, and the probable explanation of

the changes which caused the disproportion to which allusion is made above, *Gent. Mag.* 1861, Oct. p. 388.

TUESDAY, JULY 30.

The Annual Meeting of Members to receive the Report of the Auditors of the previous year, with that of the Central Committee, and to make selection of the place of meeting for the ensuing year, was held in the Cathedral School. The chair was taken by Lord TALBOT DE MALAHIDE.

The Report of the Auditors for 1860 (printed at page 192 in this volume), and also the Report of the Committee were then read by Mr. C. Tucker; both were unanimously adopted.

In their Annual retrospect of the progress of Archæological science, subsequent to the last meeting of the Institute at Gloucester, the Central Committee took occasion to advert with satisfaction to the renewed interest with which the members generally, and numerous friends or correspondents of the Society at home and on the continent, had given hearty co-operation in promoting the purposes for which the Institute and other kindred Institutions had been formed. At no previous period had the periodical meetings and exhibitions, illustrative of the antiquities of Great Britain and the history of ancient and Mediæval Arts, been productive of so large a measure of friendly co-operation; an ample harvest of remarkable facts had been brought under consideration, to be recorded in the Journal of the Society. The communications had been of more than ordinary value in various branches of archæological research; the Committee desired to mention specially the important contributions towards the History of Ecclesiastical Architecture in England, brought before the Institute by the kindness of Professor Willis, amidst his numerous pressing avocations. His Discourse on vestiges of ancient buildings brought to light at Lichfield Cathedral, had been received with great satisfaction at the monthly meeting in January last (printed in this volume, page 1). More recently the Professor communicated, with his accustomed friendly consideration towards the Society, the results of his careful investigation of the fatal catastrophe at Chichester on February 21, *ult.*,—the fall of the tower and spire of the cathedral, a structure which had presented a subject so skillfully treated by him at the annual meeting of the Institute held there in 1853.<sup>5</sup>

In the review of the proceedings of the previous session the Committee expressed the hope that the selection of subjects of antiquity or art for special illustration at some of the monthly London Meetings, had proved not less generally acceptable to the Society, than productive of instructive results in eliciting valuable archæological information. The exhibition of ancient Bronzes, arranged for the gratification of the members in February, called forth from their accomplished friend, Professor Westmacott, an able and erudite sketch of the important subject prepared for illustration; the Committee could not refrain from expressing their warm sense of the great kindness evinced on this and on subsequent occasions by possessors of treasures of ancient art liberally entrusted for general gratification, in many instances by persons not members of the Institute. Of scarcely less attractive interest had been the display of rich productions of the loom and the needle,—tapestries and tissues, brought together at the meeting in

<sup>5</sup> See Professor Willis' Essay on the causes of this catastrophe, given with his Memoir on the Cathedral in the volume lately published at Chichester by Mr.

Hayley Mason, in which the most important Architectural memoirs read at the meeting of the Institute in 1853 are to be found.

April, through the kindness of one of their earliest friends, Mr. Digby Wyatt, whose intimate familiarity with Mediæval Arts needs no commendation; the examples exhibited supplied a text for a discourse full of curious and agreeable information. Scarcely less attractive was the choice assemblage of bindings of books, collected at the May Meeting. At a subsequent and memorable occasion, a collection of examples of glyptic art, the most precious, probably, ever submitted to inspection on any similar occasion, had been exhibited. Every member of the Institute who had participated in the gratification then afforded, could not fail to unite heartily in the grateful sense of the gracious consideration of their Royal Patron, the Prince Consort, who had honored the Society with his presence, to examine the glyptic treasures then displayed; through his spontaneous suggestion and interest in the Society's behalf, that collection, previously so rich by the liberality of the Duke of Marlborough, the Duke of Devonshire, and other distinguished possessors of ancient gems, had been unexpectedly augmented by the precious cabinet of jewels in possession of Her Majesty at Windsor Castle.

It was with satisfaction that the Committee might advert to certain special points of archæological progress during the previous year, such as the valuable application of the art of Photo-zincography to the reproduction of MSS. in facsimile, brought to perfection by the persevering intelligence of the Director of the Ordnance Survey, Sir Henry James. Amongst the first fruits of a discovery promising precious aid to archæology, might be mentioned the facsimiles of several remarkable leaves of Anglo-Saxon writing, the subject of a memoir read by Mr. Earle at the meeting at Gloucester; they had been discovered in the Chapter Library in that city. The attention of the Institute was invited to the importance of the Photo-zincographic process by Mr. Burt, in a memoir read by him at the April Meeting, when, by the courtesy of Sir Henry James, the earliest results of the invention were first placed before the Society. The completion of the Photo-zincographic reproduction of Domesday for Cornwall has speedily been followed up by the preparation of the record for other counties, of which a considerable number are already in progress.<sup>6</sup>

Amongst researches successfully prosecuted on various ancient sites, the excavations at *Uriconium* deserved renewed mention; the co-operation of persons interested in the antiquities of the earlier periods in Britain had been urgently solicited to carry out effectually an enterprize advantageously commenced. The importance of the remains brought to light at Wroxeter might, possibly, not have fully attained to the anticipations of some who had promoted the undertaking; the merits of the investigation were perhaps to be estimated not by the value of the relics disinterred, so much as by the insight which a systematic search on the site of that great border city might supply, as regards the conditions of the Welsh Marches in late Roman times, or the influence of Roman occupation in that particular district. Early in the present year, a curious account of Roman buildings disinterred on the estates of Lord Methuen, in Dorsetshire, was communicated to the Institute by Mr. Poulett Scrope, M.P., and researches have been reported in various other localities. An investigation of great interest.

<sup>6</sup> Provincial Antiquarian Societies, or individuals, desirous to secure facsimiles of portions of Domesday, should com-

municate with Messrs. Letts & Co., 8, Royal Exchange.

is now in progress in Northumberland, on the site of an ancient town at Greaves Ash, near Linhope in the valley of the Breamish. This examination of a remarkable example of the strongholds of the inhabitants of that remote country, at a very early period, has been undertaken by the Berwickshire Naturalists' Club, encouraged by that liberal patron of archæological researches, the Duke of Northumberland. These excavations were commenced in June, and cannot fail to throw fresh light upon the history of the early population and conditions of the northern counties.

The previous year, during which many accessions had been recorded on the lists of the Society, had been marked also by numerous losses, to which the Committee alluded with deep regret. Amongst those tried and early friends whose decease they had now to deplore, there was none whose memory would be held in more honored estimation than their late Vice-President, Lord Braybrooke. His indefatigable energy in the pursuits of archæology was fresh in the remembrance of the Institute; all who enjoyed his friendship and participation in kindred pursuits would deeply lament the untimely loss of one whose genial and hearty sympathy, and intelligent encouragement of archæological science in all its branches, had endeared him to those who took part in his researches, or appreciated the kindly interest and remarkable sagacity with which his investigations had for some years been carried out. Of other worthy names, in the number of valued friends now no more, that of Mr. Hunter, one of the Keepers of Public Records, for some time a member of the Central Committee, a sincere friend and coadjutor on many occasions, must be held in honored remembrance; the year had been marked also by the removal of several other early friends,—the Dean of Exeter; the Warden of Winchester College, Dr. Barter; the learned antiquary of Devonshire, the Rev. Dr. Oliver, by whose contributions the Journal of the Institute had often been enriched; Mr. Mason, of Ripon; Mr. Bailey, Curator of the Soane Museum; Sir Francis Palgrave; Mr. Matthew Dawes, for many years an active supporter of the Society; Lord Lilford; Mr. Leigh Sotheby; Mr. C. K. Mainwaring; Mr. Carrington, Recorder of Wokingham; with other esteemed friends, heretofore members of the Institute. There are, moreover, others by whose kind encouragement or friendly participation in the annual or periodical meetings, the success of previous years had been in no slight measure promoted, such as the talented Baron de Bunsen, whose profound knowledge of antiquity and accomplished attainments are fresh in the remembrance of those who took part in the congress at Bristol; Mr. Taylor, of Earsdon, one of the ablest mining engineers in Northumberland, whose valuable memoir, "The Archæology of the Coal Trade," read at the Newcastle Meeting in 1852, and published in the Transactions on that occasion, may rank with the most important contributions to the history of the great northern industry; the Duke of Richmond, also, who liberally promoted the gratification of the Society at their meeting in Sussex; the Duke of Norfolk; and Lord Hastings, whose treasures of antiquity and art were freely sent to enrich the Museum at the gathering in Norwich in 1847.

After the election of several new members, the following list of Members of the Committee retiring in annual course, and of the Members of the Society recommended to fill the vacancies, was then proposed to the Meeting, and unanimously adopted.

Members retiring from the Committee :—W. H. Blaauw, Esq. ; A. W. Franks, Esq. ; Sir Frederic Madden ; the Rev. John Lane Oldham ; William Tite, Esq. ; W. W. E. Wynne, Esq. The following members being elected to fill the vacancies ; William Tite, Esq., M.P., F.R.S., V.P.S.A., *Vice-President* in the place of Lord Braybrooke, deceased ; Talbot Bury, Esq., F.I.B.A. ; Edmund Oldfield, Esq., M.A., F.S.A. ; the Rev. Gregory Rhodes, M.A. ; John Jope Rogers, Esq., M.P. ; George Poulett Scrope, Esq., M.P. ; William Frederic Vernon, Esq. Also as auditors for the year 1861, Samuel B. Howlett, Esq. ; Sydney G. R. Strong, Esq.

The selection of the place of meeting for 1862 was then brought forward. The claims of several places were discussed, whence communications had been received conveying assurances of welcome to the Institute, and more especially a most kind invitation from the Rev. Lord Arthur Hervey, President of the Suffolk Institute of Archæology, renewing the assurance on his own part, and that of the Suffolk Archæologists, that the Institute would find a cordial welcome at Bury St. Edmund's, and promising to use every exertion in his power to promote the success of a meeting there and the general gratification of the members.

After some discussion on the choice of a locality which might present, more especially if practicable in some cathedral town, the most favorable ground of future operations, and with very cordial acknowledgment of the encouragement tendered in so friendly a manner by the noble president of the kindred society in East Anglia, it was proposed by Mr. J. H. Parker, seconded by the Rev. Lord Alwyne Compton, and determined unanimously, that the meeting for the ensuing year should be held at Worcester.

The Rev. THOMAS JAMES then expressed his wish to invite the attention of members of the Institute to the purposed restoration at St. Sepulchre's Church, Northampton, as a tribute to the memory of the late Marquis of Northampton. Shortly after the decease of that lamented nobleman, whose kindness and generous encouragement as their President the members of the Institute would bear in grateful remembrance, a joint Committee had been formed, consisting of members of that Society, with others, of the Northampton Architectural Society ; their united purpose being to carry out, as a suitable memorial to the Marquis of Northampton, the restoration of the Round Church at Northampton, in which he had taken so great an interest. No practical decision could, however, at that time be arrived at. The condition of that remarkable structure at the present time is such that some work of conservation is urgently required, and plans had been obtained from Mr. Scott. It was proposed to connect some portion of the work, already commenced, with the memorial to their lamented patron, and for this special object to place a font of handsome and appropriate character in the centre of "the Round," surrounded by an heraldic pavement. About 400*l.* had been collected, and a like sum was requisite for the proposed work, in which he (Mr. James) confidently hoped that the members of the Institute would be disposed to unite, as a tribute to the memory of one by whose influence and valued co-operation the success of the Society had been mainly promoted in the earlier years of its existence. Mr. James expressed his readiness to supply information at any time to persons who might take interest in the undertaking ; a general statement of the proposed enlargement and restorations of St. Sepulchre's Church had been made in the Report of the Northamptonshire Society for 1860, and published in their Proceedings.

LORD TALBOT DE MALAHIDE expressed the warm interest with which, in common with many members of the Institute, he had regarded the proposal of some appropriate tribute to that generous patron of science, whose memory was endeared to them by so many kindnesses, by his accomplished taste and intelligence in the pursuit of the objects of their common interest, and by the friendly encouragement with which he had promoted the advancement of their archæological purpose. The Institute would bear in grateful remembrance the memory of such a friend and patron as the late Lord Northampton, more especially in the place where they were then assembled; it had been his desire, often expressed, to welcome the Society in his own county, and, had his valuable life been spared, a meeting held there under his auspices would have been one of unmingled gratification.

LORD TALBOT added with regret that he was under the necessity of bidding his friends farewell, before the conclusion of the proceedings. He desired to express, on his own behalf and on that of the Institute, their grateful acknowledgments of kindnesses received, and of the friendly co-operation and facilities which they had enjoyed during the agreeable week now drawing to a close. Lord Talbot was desirous to make special allusion to the venerable Bishop, patron of their meeting, whose hospitality he had had the pleasure of enjoying; to the friendly welcome and assistance also which the Institute had received from the Dean and Chapter, from local authorities, from the local Committee, and from persons connected with institutions for the advancement of knowledge or the promotion of purposes kindred to their own. The proceedings of the Sections had been marked by peculiarly local character and interest; if any of the contributions with which they had been favored might claim specific record in the vote of thanks which he would now propose, they were the admirable initiatory Discourse on Northamptonshire Archæology by his friend, Mr. James—the key-note of their late pleasant meeting; the Discourse on the Cathedral by Professor Willis; the valuable dissertations by Mr. Freeman, Professor Babington, Mr. Trollope, Mr. Stubbs, Mr. Riley, Mr. Lambert, and others who had contributed memoirs almost exclusively associated with Northamptonshire history and local antiquities. Lord Talbot had also the agreeable duty of recording the thanks of the Institute to the friends whose hospitality they had enjoyed in the ancient town of Stamford, and to those by whom like courtesies had been kindly shown at Peterborough and elsewhere during the week. Lastly, their hearty acknowledgment was due to those possessors of ancient treasures, by whose liberality the Temporary Museum had been richly supplied. Lord Talbot could not refrain from adverting especially to the precious objects confided for exhibition by the gracious permission of Her Majesty; to the treasures of Art or Antiquity contributed by the Duke of Buccleuch, the Duke of Devonshire, the Marquis of Northampton, the Duke of Hamilton, the Hon. G. Fitzwilliam, the Earl Spencer, the Marchioness of Huntly, Lord Alwyne Compton, Mr. Wells, Mr. Stopford, and many other contributors of objects of especial local interest. The Society of Antiquaries were entitled to cordial thanks for permission to place in the Museum the Peterborough Cartularies, presented to them in the last century by the Earl of Exeter, and other relics of unusual local interest; the friendly readiness shown likewise by the authorities of the museums at Ely and Wisbech, and especially by the Northamptonshire Architectural Society, would not be forgotten by those whose gratification had been so kindly considered.

The noble President having then taken his leave, the Chair was taken by the Hon. Lord NEAVES, who, after a short retrospect of the enjoyable and instructive proceedings of the week, signified his warm concurrence in all those expressions of grateful acknowledgment which Lord Talbot had appropriately offered on the Society's behalf. In the course of the late proceedings, one omission had occurred to him, to which he (Lord Neaves) might be permitted to invite attention. He thought that it would enhance their interest if on future occasions special notice were taken of eminent men in olden times, either natives of the district visited by the Institute, or formerly resident in it. Their portraits or other memorials, their writings, or any objects which might tend to bring under more direct consideration the Local Worthies, and periods with which their histories were associated, would form an attractive feature in the Temporary Museum at these Archæological gatherings.

The Rev. E. Venables then read a memoir by Mr. G. PETRIE of Kirkwall, received that morning, relating remarkable discoveries made early in the month, at a tumulus in Orkney, known as Maes-how, in which numerous Runic inscriptions had, within a few days previous to Mr. Petrie's interesting announcement, been brought to light. A carefully measured ground-plan and sections were sent by Mr. Petrie for inspection. His memoir is printed in this volume, page 353.

The meeting was then brought to a conclusion.

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The interesting character of the Museum, formed, by kind permission of the Dean and the Committee of the Training College, in the Practising School, may entitle it to a brief notice, however inadequate to record the curious local collections there brought together.

The vicinity of Peterborough to Fotheringhay, and the circumstance that the first resting-place of the remains of Mary Stuart was in the Cathedral, prior to their removal to Westminster, suggested the desire to display in the Museum an extensive series of portraits and relics of the ill-fated Queen of Scots, more especially such as might exist in Northamptonshire. The collection of Stuart portraits exhibited included several remarkable paintings never before brought together, such as the full-length portrait of Mary from Hardwick Hall, signed *P. Oudry pinxit*, 1578; this, the best of the numerous portraits of its type, was sent by the Duke of Devonshire, with a valuable painting portraying the parents of Mary, namely, James V. King of Scots, and Marie de Guise. By the gracious permission of Her Majesty the portrait of Marie de Guise in later life was entrusted from Hampton Court, with the curious little portrait of Mary Stuart *en deuil blanc*, on occasion of the death of Francis II., and also three precious miniatures of that queen from Windsor Castle, of which one was in the possession of Charles I. Mr. Magniac sent a recent acquisition, a charming *Royne Dauphine*, a portrait of Mary as the affianced spouse of the Dauphin. Several miniatures of her were kindly entrusted from the Blenheim Collection by the Duke of Marlborough; also portraits were contributed by Lord Spencer; Mr. Howard of Corby Castle; the Rev. Dr. Wellesley; Lord Carlisle; the Duke of Hamilton; Mr. Botfield, M.P.; Mr. J. H. Mathews; Col. Meyrick; Mr. C. S. Bale; Col. Fraser; Sir John Trollope, Bart., &c. An extensive collection of engravings, drawings, and photographs of other portraits of Mary Stuart rendered this remarkable series

very complete. The Hon. G. Fitzwilliam permitted the interesting little portrait of James I., at the age of six years, to be brought from Milton; it is stated that it was presented by Mary to his ancestor, in token of her esteem of his kind usage during her imprisonment at Fotheringhay. Sir John Stuart Hippesley, Bart., entrusted for exhibition the veil worn by Mary at her execution, and presented to his father by Cardinal York; with this was placed the gold rosary worn by her on that fatal occasion, and now in possession of Mrs. Howard of Corby Castle. The Duke of Buccleuch sent the exquisite cameo on onyx attributed to Vicentino, and supposed to represent Mary with Darnley. His grace also exhibited portraits of Elizabeth by Hilliard, and a curious series of miniatures of the Protector and of his family by S. Cooper. The Earl of Westmoreland contributed from Apethorpe a remarkable cast in plaster of the head of Charles I. From the collection of Mr. Hopkinson, of Stamford, were brought a very interesting portrait of Katharine of Arragon, *æt.* 47, 1531, attributed to Hieron. de Bie; a contemporary portrait of the Regent Murray, and one of Elizabeth, formerly in Dr. Ducarel's collection. Numerous other curious portraits were sent, in great part from collections in Northamptonshire, which we are unable here to enumerate. Of antiquities of the earlier periods the weapons and relics of stone and bronze contributed by the Rev. Greville J. Chester, Mr. Trollope, the Rev. Abner Brown, Mr. Bloxam, the Rev. J. Beck, and other collectors, formed an instructive series. The Marchioness of Huntley sent a collection of Roman relics found at the Castles, Chesterton, with numerous Saxon remains, urns, &c., from Botolph-bridge, near Peterborough. The large assemblage of Roman and Saxon objects from various places in Northamptonshire, preserved in Sir Henry Dryden's Museum, was of unusual interest. From the Ely Museum various bronze weapons of rare forms and a remarkable highly-ornamented urn were received. Numerous Roman relics found at Leicester were sent by Mr. Goddard. The Marquis of Northampton permitted the extensive series of specimens of antique glass to be sent from Castle Ashby, with numerous exquisite Etruscan ornaments, the celebrated Howard Book also, the illuminated pedigree of the Compton family, the ivory horn of the Clan Clephane, and other precious relics. Among very extensive collections of personal ornaments were the Papal rings, and richly-wrought chamberlains' keys, two very curious series formed by Mr. Octavius Morgan, M.P.; also Mr. Waterton's precious *Dactyliotheca*. Mr. Wells exhibited the silver censer and ship for incense, found in draining Whittlesea Mere, and probably part of the church-plate of Ramsey Abbey. A silver seal of the Commonwealth, the work of the celebrated Simon, was sent by Mr. Stopford of Drayton. A very remarkable display of illuminated MSS. and early printed books was due to the kindness of Mr. Tite, M.P., and the Rev. J. Fuller Russell. Several interesting unpublished letters of Charles I. were brought by Miss Saunders. A curious little series of enamels and ivory carvings also deserves mention, amongst the numerous examples of Mediæval Arts here so richly illustrated.

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The Central Committee desire to acknowledge the following donations received from Members of the Institute in aid of the expenses of the Peterborough meeting and of the general purposes of the Institute:—Sir John Boileau, Bart., 5*l.*; F. L. Barnwell, Esq., 1*l.* 1*s.*; Beriah Botfield, Esq., M.P., 5*l.*; Daniel Gurney, Esq., 5*l.*



## Notices of Archaeological Publications.

TEN YEARS' DIGGINGS IN CELTIC AND SAXON GRAVE-HILLS IN THE COUNTIES OF DERBY, STAFFORD, AND YORK, FROM 1848 TO 1858. By THOMAS BATEMAN, F.S.A., &c.; 1 Vol. 8vo., pp. 309. London, 1861: J. R. Smith.

A DIGGER who has opened upwards of four hundred Barrows may well be considered to have exhausted his subject, and when we remember the extensive learning which Mr. Bateman brought to the examination and illustration of his discoveries, we may fairly challenge the world for the production of a work depicting so vividly the life and usages of the Keltic race as the volume before us. "Ten Years' Diggings" is indeed but a portion of the experiences here brought forward. For many years previously to the dates stated in this volume, Mr. Bateman had indefatigably pursued his researches among the cairns and cromlechs of the Midland Moors, and every one who has visited the fine museum at Youlgrave will remember what a vast and varied collection of British relics had rewarded the exertions of the explorer. Though a few Anglo-Saxon sepulchres were examined, the large majority of the Derbyshire and Staffordshire graves are those of the Keltic race, and, even where the later people were present, they generally formed secondary interments, the original tenants of the mounds being constantly found in the lower portion of the tumuli. To give an adequate excerpt of this book, and of the previous volume, the "Vestiges of the Antiquities of Derbyshire," would require a much larger space than we have here at command. We must be content to note a few only of the more striking facts, referring our readers (with the most hearty recommendation) to the volumes themselves.

The mystery of the so-called Druids' Circles is here most satisfactorily solved. In order to retain the mound of earth in its place, blocks of stone were set on end around it, and then covered in with soil, so as to leave the barrow in its smooth and rounded form. In process of time this hillock of soil was washed away by the rains, disclosing the ring of stones and, in the centre of it, the bared cromlech or stone grave. (See Diggings, pp. 22, 62, 63, 248, 255; Vestiges, pp. 90, 102.) Now came the antiquary, full of erudition and prepared to account for everything. The wall of blocks was a Druidical Circle, and the cromlech in the midst was a Druids' Altar. Not content with this, the elucidator pointed out that the covering slab of the central structure (which had naturally been more or less disturbed during the lapse of a score of centuries and upwards) had been purposely inclined, in order "to throw off the blood of the victim." Further it was noted that the ring of stones (which had necessarily fallen inwards) was arranged on a radiating plan. This was typical of the rays of Phœbus, plainly indicating the presence of Sun worship. A bronze celt had turned

up in the locality : that was the Sacred Axe for felling the victim. A flint knife had also been found : that was for cutting the throat of said victim—if not for gathering the Sacred Mistletoe from the neighbouring oak ; for, be it observed, the old-fashioned antiquary generally committed *felo-de-se* with an “if not.” As to the miscellaneous assortment of objects of unknown use, they were readily disposed of as “amulets.”

The presence of the vast numbers of rats' bones commonly found in the tumuli is very clearly explained. In his notice of the opening of a barrow near Buxton, Mr. Bateman writes :—“ The skeleton was laid upon some flat limestones, placed on the natural ground. It was surrounded with a multitude of rats' bones, the remains of animals which had in former times feasted upon the body of the defunct warrior ; which fact was satisfactorily proved by the gnawed appearance of the various bones, and from the circumstance of several of the smaller bones having been dragged under the large flat stones on which the body lay, and which could not by any other means have got into that situation.” (Vestiges, p. 61.) And at page 95 of the Diggings, in the account of Ringham Low near Monyash, we read :—“ The lower part of the gravel and the interstices between the paving-stones abounded with rats' bones ; and on removing a portion of the floor, we found that many human bones had been drawn beneath it by these restless creatures.”

Among the remains of animals which had been interred with the defunct chieftain, those of the horse, the ox, the dog, the stag and the boar were constantly found, and occasionally the beaks of hawks and other birds. But more curious than all these finds is that recorded by Mr. Carrington as having occurred in a barrow at Swinscoe. Here, among other graves in the same tumulus, was disclosed a distinct tomb lined with stone, containing the remains of a “young hog.” Illustration of this singular interment will be remembered in the often-cited verses from Beowulf, and the circumstance of the Boar being dedicated to the divinity Freya. (See Diggings, pp. 33, 135.) In the record of the Yorkshire finds, mention is made of the skull of a wolf and that of a goat (pp. 220, 223).

Some little further light is thrown on the much-discussed Bronze Celt. In a grave on Parwich Moor it was found that the implement had been fixed on its staff in a vertical position. “About the middle of the thigh-bone was placed the bronze celt. The cutting edge was turned towards the upper part of the person, and the instrument itself had been inserted *vertically* into a wooden handle by being driven in for about two inches at the narrow end—at least, the grain of the wood runs in the same direction as the longest dimension of the celt, a fact not unworthy of the notice of any inclined to explain the precise manner of mounting these curious implements.” (Diggings, p. 35.)

In a secondary interment at Steep Low occurred “an iron arrow-head, an article of great rarity in tumuli. It is devoid of socket, and must have been secured in a slit cut in the arrow ” (p. 126). Similar iron arrow-heads furnished with tangs were found in the graves opened by Mr. Hillier in the Isle of Wight, examples of which have been placed by the writer of this notice in the Tower Armory. These have portions of the wooden shafts still attached to them.

The finding of iron instruments with bronze objects appears at first glance injurious to the theory of metal sequences, but on closer examination the cause of such mixture will be seen to be merely accidental. Thus, in 1848,

after recovering from a Keltic grave a bronze dagger, "a little above we found an iron knife, of the shape and size usually deposited with Anglo-Saxon interments, which had most likely been thrown in unobserved when the grave was refilled in 1821" (p. 21). Had no record been forthcoming of this former exploration, the mystery would have remained unsolved.

For the encouragement of barrow-diggers, who are apt to be dismayed on finding evidences of former researches, we may note that the cases where the earlier examiners have overlooked the primary interment on meeting with a superposed burial are very numerous; and it is needless to add that the first sepulture is commonly far more interesting than the later ones. It may be further observed that there is a certain degree of perverseness among some of these Keltic sleepers, who refuse to be found after a scientific exploration of a good three-fourths of the mound, and only reveal themselves at last to some village stone-seeker in the most out-of-the-way corner of the premises.

These gatherers of stone for the purposes of building, together with the searchers for buried treasure, are among the worst enemies of the archaeologist. They are as bad as the rats. Another source of the destruction of the graves and their relics is the practice of converting the ancient mound into a lime-kiln. This is effected by digging a hole in the centre of the Low and then running a flue horizontally at its foot. Sad to say, the very stone-cist of the Ancient-Briton has often been appropriated to form this flue-channel. (See *Diggings*, pp. 49, 153, 154, 157.)

In some cases, the mound-builders have taken advantage of a natural protuberance of the rock. Thus, a hillock of imposing proportions is found on examination to consist only of a very thin stratum of soil, and the interment consequently lies very near the surface.

Sometimes, again, a natural fissure in the rock is utilised for burial purposes. Each end of the fissure is filled up with loose stones, the body is deposited in the natural cist, and the barrow raised over it to the desired altitude (p. 142).

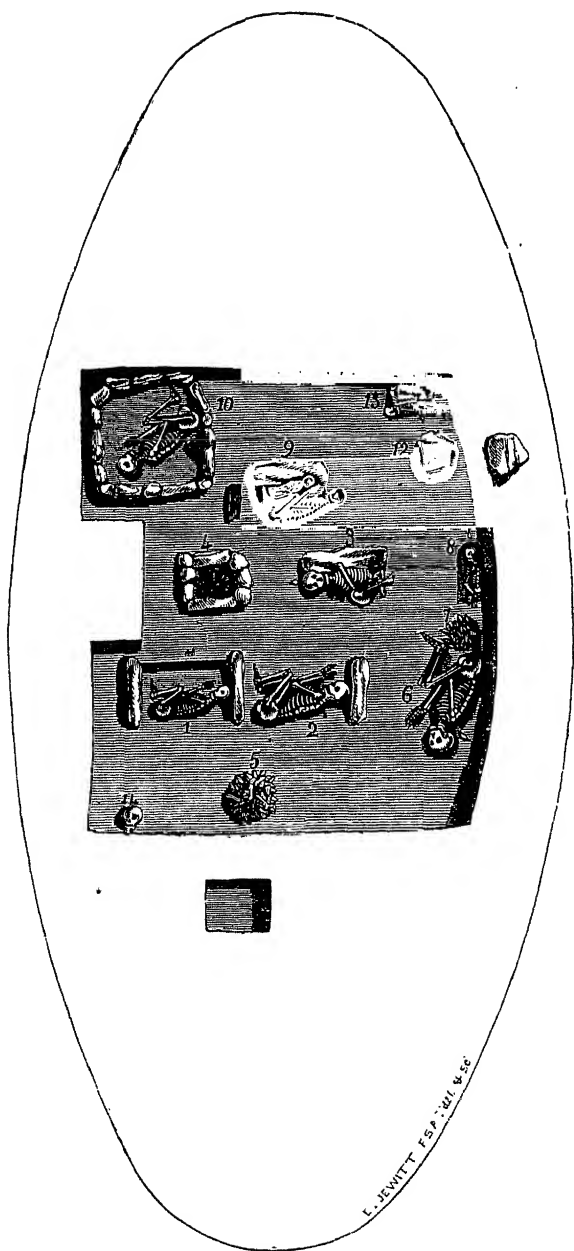
In some cases the body is found to have been laid on a bed of fern leaves, a second layer of leaves being strewn over the body, and the soil then heaped over all (p. 35).

The contracted position of the body seems universal among the primeval entombments (p. 27). And it is curious to find in these early burials so large a proportion of the skeletons of young children.

Oliver Cromwell has had many iniquities thrust upon him, but we believe the first instance of his being made responsible for the contents of a Keltic barrow is that here recorded. The tumulus near *Pike Hall* (a spot well remembered by the readers of the *Complete Angler*) was held by the adjacent villagers to be "the burial-place of those who had fallen in Oliver Cromwell's wars," while a bronze relic found among the remains was explained to be "a brass plate from the hat of one of the soldiers" (p. 183).

On the progressive change in the manufacture of arms and modes of sepulture, we read, under the notice of *Throwley Barrow*, page 155:— "The few stone axes found during our researches have uniformly been associated with the brazen daggers, and were replaced at a slightly later period by the plain axe-shaped celt, but in no other instance have they accompanied an interment by cremation. Indeed, the instances in which the brass dagger has been found with burnt bones bear so small a propor-





Plan of Interments in a Barrow, called Top Low, Swinscoe, Staffordshire.

tion to those in which it accompanies the skeleton, that we may conclude there was a marked though gradual change in the mode of burial introduced about the time when the knowledge of metallurgy was acquired. There is, however, evidence that the ancient rite of burial<sup>1</sup> was resumed at a later period, dating but little, if at all, previous to the occupation of the country by the Romans" (p. 155).

Speaking of the mode of depositing the incinerated remains of the Ancient Britons, Mr. Bateman remarks: "From some of the urns (found by Mr. Ruddock, near Whitby) having come into my possession in the state in which they were exhumed, I am enabled to say that they were embedded in charcoal, in an upright position, at an inconsiderable depth below the surface; and that, after the bones were put in the urn, an incense-cup was placed upon the deposit, and that then the pieces of the flint weapons, fractured by the heat of the funeral pyre, were thrown in, sand being lastly heaped over them" (p. 239, and compare the woodcut at page 244: the latter urn from Matlock). We may here take occasion to remark that the numerous woodcuts accompanying the letterpress form one of the most valuable portions of the volume.

By the kindness of Mr. Llewellyn Jewitt, we are enabled to present to our readers a few of the engravings which illustrate Mr. Bateman's last work. The elliptical barrow here represented in plan, is that at Swinscoe, Staffordshire, of which mention has been already made; it was explored in 1849 (Diggings, p. 137). Nos. 1, 2, 3, 6, and 10 are the skeletons of adults, accompanied in some cases with articles of flint and bronze. Nos. 5 and 12 consist of bones; 8 and 13 are the skeletons of children; 9 includes an adult and a very young child; No. 4 contained the skeleton of a young hog, with which was found the tine of a stag's horn. (See plan of this tumulus on the next page.)

In the appendix to the volume under consideration, some valuable observations on Keltic pottery will be found (p. 279): the following general classification is proposed, as the result of the author's long experience in barrow-digging. He states that vessels exhumed from Keltic tumuli may be arranged in four classes:—1. Cinerary or sepulchral urns, such as have either contained, or been inverted over, calcined human bones. 2. Incense-cups, so called, although their real purpose is doubtful; they are diminutive vessels, only found with calcined bones, and frequently enclosed in urns of the first class. 3. Small vases, probably intended to contain food, and usually found with unburnt bodies, but not unfrequently with burnt bones, although never containing them. 4. Drinking cups, tall and highly ornamented vessels, so named by Sir R. C. Hoare, no doubt in true accordance with their use. Of these four divisions numerous characteristic examples are figured in both of Mr. Bateman's works; specimens from various localities have also been given in this Journal. The urns of the first class, it may be observed, are mostly of large dimensions, of coarse paste mixed with gravel, &c.; the ornament is impressed, usually chevrons, or assuming a reticulated appearance. They occasionally contain weapons of flint, and, in rare instances, relics of bronze. These urns present considerable variety in fashion and dimensions. Several remarkable examples of this more ancient class, found in Lincolnshire, are figured in Mr. Trollope's memoir on barrows at Broughton (*Archæological Journal*, vol. viii. pp. 343,

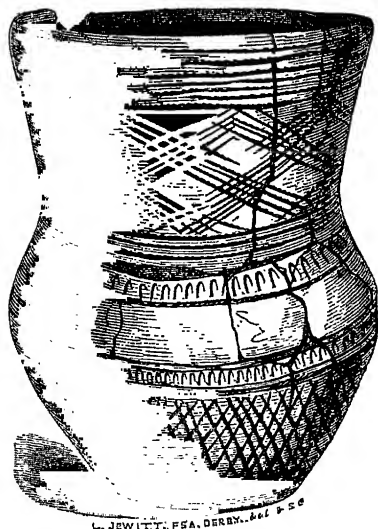
<sup>1</sup> This refers to burial by cremation.

344). The so-called incense-cups vary in height from  $1\frac{1}{2}$  inch to about 3 inches; there is reason to suppose that they do not accompany the earliest interments; the ornament is usually incised, but such cups are occasionally quite plain. These little vessels have, in many cases, two perforations at the side, and, although rarely, two at opposite sides, as if for suspension. They are much more plentiful, as Mr. Bateman informs us, in Yorkshire than in other counties; several excellent examples were found, however, by Sir R. C. Hoare, and are figured in his *Ancient Wilts*, vol. i. pp. 103, 114, 119, &c. One found in a "bell barrow," at Beedon, Berks, is figured in this *Journal*, vol. vii., p. 66, with another discovered in Worcestershire, on the heights near Great Malvern; a remarkable specimen, found in a large urn in Dorset, is also given in vol. xii. p. 193. A variety, elaborately fashioned with open work, and disinterred at Bulford, Wilts, appears to be unique, and may be cited as a relic possibly of the ancient skill in producing the *ficilia* termed *bascaudæ*, which were amongst exports from Britain to Rome." The third division, proposed by Mr. Bateman, comprises vessels for food, and includes vases of various fashion and ornament, measuring from  $4\frac{1}{2}$  to  $5\frac{1}{2}$  inches in height. Examples occur, especially in the northern counties, highly finished and carefully ornamented with impressed corded lines or punctures, and occasionally a peculiar feature deserves notice,—a groove round the upper part in which are four projections at intervals, sometimes pierced in the direction of the groove as if for a small cord. In a single specimen noticed by Mr. Bateman, these projections form small handles or ears, and he describes another, found in Yorkshire, impressed with a very unusual ornament in form of a cross (*Diggings*, p. 285). It is scarcely needful to remind our readers how interesting a comparison may be made between some of these vessels and those of the "Stone Period" found in Denmark, amongst which specimens occur with ears or lateral perforations, such as have been described, and probably for suspension. See Worsaae, *Afbildninger*, &c., and the *Primeval Antiqu. of Denmark*, transl. by Thoms, p. 21, &c.

The fourth class, designated drinking cups, includes specimens of most skilful workmanship; they occur plentifully in Wilts, in Derbyshire, and the northern counties, although comparatively rare in Yorkshire; in all cases noticed by our author they accompanied skeletons, with flint weapons of superior description and they were placed behind the shoulders. There is evidence that they belong to a period when metal was almost unknown, but in one or two instances a diminutive bronze awl has been noticed with vessels of this class. We are indebted to the courtesy of Mr. Llewellyn Jewitt for the accompanying illustrations (see next page), presenting examples characteristic of these richly ornamented vessels.

One, here figured, was found in a barrow on Alsop Moor, called Green Low, accompanying a skeleton deposited in a cavity in the rock, serving as a cist. The cup lay behind the shoulders; amongst other relics were, a spherical piece of pyrites, a fine flint dagger, barbed arrow-heads, pins of bone, with instruments made from the ribs of some animal and resembling mesh-rules for netting. The remains of a child lay near the hips of the skeleton, which was that of a man in the prime of life (*Vestiges*, p. 59; *Diggings*, p. 286). The second vessel, of which Mr. Jewitt's woodcut supplies a faithful representation, was found in a cairn or stony tumulus, near Pickering, Yorkshire, and is noticed by Mr. Bateman as unique, having a handle like that of a modern drinking-mug (see woodcuts). It

lay near the skull ; it measures  $5\frac{1}{2}$  inches in height ; the ornamentation is peculiar, consisting of angularly pointed cartouches filled with a reticulated pattern. The skeleton in this interment lay in a contracted posture on its left side ; several calcined instruments of flint were found near it ; over the deposit was a layer of lime, charcoal, and burnt bones (Diggings, p. 209). Of this rare type of cup no other example had fallen under the observation of our author ; another specimen, however, found near Ely, and



Found on Alsop Moor.



Found near Pickering.

formed in like fashion with a handle, was lately exhibited in the temporary Museum at the meeting of the Institute in Peterborough. The unusual ornamentation of the vessel above figured resembles that of a specimen found near Horncastle, and figured in this Journal, vol. xiii. p. 86, from a drawing supplied by the kindness of Mr. Trollope. The cartouches in that instance are arranged, however, horizontally, forming a reticulated design of very singular character. The elaborately scored and impressed cups, of which that from Green Low, above figured, is an excellent example, have repeatedly been found in Northumberland and in the South of Scotland ; a good specimen, deposited with a skeleton in a cist at Amble, near the mouth of the river Coquet, has been given in the *Archæological Journal*, vol. xiv. p. 281.

The classification of the pottery of the earlier periods is a subject of such essential interest and importance to the archæologist, and one upon which Mr. Bateman's researches and observations have thrown so much light, that we have thought it desirable to advert somewhat fully to this valuable and instructive portion of the work under consideration. The urns and other fictile relics of the obscure pre-historic ages are inestimable evidence, not only as regards sepulchral usages, but as exemplifying in some degree the arts or conditions of races in the earlier periods.



In a moral point of view, this volume may be looked upon as a continued sermon: many a stern lesson is here read to us on the uncertainty of life and worldly hopes; but perhaps none so striking as that contained in the few leaves of introduction. On the sixth page of this preface, Mr. Bateman writes: "When completing the text of this book, I received intelligence of the death of Mr. James Ruddock, of Pickering, Yorkshire, to whose labours I am indebted for the Yorkshire portion of the volume." The next page terminates with Mr. Bateman's signature; and the date is 1861. Long before this year had elapsed, the author himself was numbered among the dead.

He has left behind him many monuments of his learning and industry, but nothing so enduring as the good name by which he will be long remembered by a wide circle of attached friends.

J. HEWITT.

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### Archaeological Intelligence.

AN appeal has been tendered by SYLVANUS URBAN, inviting the attention of antiquaries to an effort to extend the circulation of the Gentleman's Magazine, at present too limited to be remunerative. It is believed that many persons, especially amongst our archaeological fellow-labourers throughout the country, would see with regret the discontinuance of so valuable an auxiliary to antiquarian and historical literature, after an existence of more than 130 years. The regularity with which reports of proceedings of the Institute and of kindred Societies in all parts of the realm have recently been given, has proved highly acceptable to the scattered members, conveying early intelligence of discoveries or investigations, which they would not otherwise receive until the comparatively tardy issue of Periodical Transactions. The cause of SYLVANUS URBAN may be cordially commended to all who take part in the promotion of Archaeology and the conservation of National Monuments. It is hoped that through increased support the jeopardy may be averted which now threatens with extinction a publication, the earliest through which taste for those special subjects was aroused in England.

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